

TOSCANINI OPENS SYMPHONY SERIES FOR FIRST TIME IN LONG CAREER

Honor of Inaugurating Season Falls to Noted Conductor in Fifth Year Here—Will Be Followed by Mengelberg and Molinari

FOR the first time in his long career as purveyor to the highest musical taste of New York, Arturo Toscanini inaugurated the musical season here in the opening concert of the Philharmonic-Symphony at Carnegie Hall on Thursday evening, Oct. 3. The enthusiasm that greeted the Italian maestro was a happy portent for the ensuing eight weeks during which he will wield the baton. A review of the concert will be found on another page of this issue.

Mr. Toscanini appeared to be in fine fettle after the summer spent at his country home at Alpino near Stresa. He arrived with Mrs. Toscanini on Sept. 23 on the *Vulcania*, and immediately plunged into the duties of the season. In addition to conducting the first eight weeks, he will return to lead the orchestra in the final eight weeks of the season. At the end of April he will embark on a five weeks' tour of Europe at the head of the Philharmonic-Symphony.

This is Mr. Toscanini's fifth consecutive year with the orchestra, and his third as regular conductor. At the end of his first eight weeks on Nov. 24, William Mengelberg will conduct for eight weeks, beginning Nov. 25; after which Bernardino Molinari will lead the orchestra for the ensuing five weeks, from Jan. 20 to Feb. 23.

This is Mr. Mengelberg's ninth year with the Philharmonic and his tenth consecutive visit to New York. Mr. Molinari was heard last season and the one before as guest conductor. Ernest Schelling will be in charge of the Young People's Concerts, comprising two series of children's concerts and one series of junior orchestral concerts.

The following soloists will be heard in the course of the winter: Jose Iturbi, pianist, Dec. 5, 6 and 8; Gregor Piatigorsky, 'cellist, Dec. 26, 27 and 29; Harold Samuels, pianist, Jan. 2, 3, 5 and 19; Nathan Milstein, violinist, Jan. 23, 24 and 26; Alexander Brailowsky, pianist, Feb. 6, 7 and 9, and Albert Spalding, violinist, Feb. 16, 20, 21 and 23.

Two child violinists will open the junior and children's concerts, respectively: Oscar Shumsky appearing in the former series on Oct. 12, and Guila Bustabo in the latter on Nov. 2. Alfred Wallenstein, the new first 'cellist of the orchestra, and Scipione Guidi, the concertmaster, will be heard together on Oct. 24 and 25 in the Brahms A Minor Concerto for violin and 'cello. Later in the autumn Mr. Wallenstein will appear as soloist in the Boccherini 'Cello Concerto. Toscanini will give Kodaly's "Psalmus Ungaricus," and Mengelberg will conduct Beethoven's Ninth.

Coolidge Festival Draws Prominent Musicians to Hearing of Prize Work

[By Wire to MUSICAL AMERICA]

By A. WALTER KRAMER

WASHINGTON, D. C., Oct. 7.—Before a brilliant invited audience of some five hundred prominent musicians and music lovers the chamber music festival in the auditorium of the Library of Congress was inaugurated this evening. There was much enthusiasm among the listeners, many of whom made the journey twelve years ago to the Temple of Music on South Mountain, at Pittsfield, Mass., where the first of the festivals sponsored by Mrs. Elizabeth S. Coolidge took place. The occasion was one of great cordiality on all sides, as it has come to be at the opening of the season the meeting place of friends of music from far and wide.

Great interest attached, naturally, to the 1929 prize work, a "Divertissement Grotesque" for five wind instruments and piano by Joseph Hüttel. The composer is a Czechoslovakian musician, born in 1893, a pupil in Prague of the Czech composer Novak and in Moscow of the Russian Tanieff.

It is in no sense a heaven-storming work, and has only contemporaneousness of idiom to recommend it. Its actual content is the unimportant utterance of a highly skilled musician. Its performance by George Barrère, four of his wood wind colleagues and Arthur Loesser was a distinguished one, which the audience was quick to recognize.

Under the guidance of that master flautist George Barrère, the ensemble which bears his name opened the evening's music with a Quintet in G. Op. 56, No. 2 by Danzi, illustrating the charm of wood wind instruments and the variety of color to be obtained by them. The Messrs. Barrère and Bauer provided a sustained period of sheer beauty in their performance of Bach's Sonata in E Major for flute and piano.



Joseph Hüttel, Czech Composer, Whose "Divertissement Grotesque" was this Year's Prize-winning Composition

Mr. Bauer and Mr. Loesser joined forces in Mr. Bauer's two piano version of Beethoven's often discussed Grand Fugue, Op. 134, which seemed more vital in this version than in the better known one for string quartet. The Bach work had the most undivided attention of the evening's offerings, which it fully merited. A spell was cast by these three B's,—Bach, Barrère and Bauer.

A review of the four remaining concerts of the festival will be found in the next issue of MUSICAL AMERICA.

American Works Given Prominence in Seventieth Worcester Festival

Varied Programs of Historic Event Include Hanson's "Beowulf," Josten's "St. Cecelia," Mason's "Chanticleer" and New Tone-Poem by Gruenberg—Soloists and Chorus Delight—Stoessel Conducts

WORCESTER, Mass., Oct. 5.—At the mellow biblical age of three score years and ten, the Worcester Music Festival has given further prominence to the music of contemporaneous American composers, by presenting important works of Werner Josten, Howard Hanson, Louis Gruenberg and Daniel Gregory Mason, the first two

choral, the others orchestral. They were presented in the company of past and present European masters, in the series of concerts which began on Oct. 3 and continued for three days. No recent festival has reached a higher level of excellence or been more successful in its patronage than that of 1929. Under the thorough-going leadership of Albert Stoessel, for five years conductor of Worcester's annual event, the festival chorus maintained the high standards of its past, and praiseworthy results also were obtained from the festival orchestra. Nearly a score of soloists and assisting artists were accorded individual acclaim.

Rain on the opening night had no discoverable effect on either the attendance or the enthusiasm in Mechanics Hall, the historic scene of the

(Continued on Page 6)

GATTI - CASAZZA OFFERS LURE OF NOVELTIES FOR COMING SEASON

General Manager Back from Abroad Talks of Casts, Novelties and Revivals for Winter's Delectation of Opera Lovers

GIULIO GATTI-CASAZZA, on his return from Europe last week, made his customary final announcements with regard to the forthcoming opera season which will open on Monday evening, Oct. 28, with Puccini's "Manon Lescaut" with Lucrezia Bori and Beniamino Gigli in the leading roles. Tullio Serafin will conduct.

On Wednesday evening, Oct. 30, Wagner's "Meistersinger" at which Josef Rosenstock, the new Austrian conductor from Wiesbaden who replaces Artur Bodanzky, will make his first American appearance. The cast on this occasion will include Greta Stückgold and Messrs. Laubenthal, Whitehill, Schützendorf and Mayr.

The first revival of the season at the first Saturday matinee, Nov. 2, will be Puccini's "Girl of the Golden West," which had its world-premiere at the Metropolitan in 1910 with Caruso, Destinn and Amato, but which has not been heard there for about fifteen years. The cast of the revival will include Maria Jeritza as Minnie, a part she has sung with much success in Europe, Martinelli as Dick Johnson, and Lawrence Tibbett as Jack Rance. Vincenzo Bellezza will conduct.

The second revival and the one most looked-forward-to by musicians will be Mozart's "Don Giovanni," which has been absent from the Metropolitan's repertoire for two decades. This will be given during the fourth week of the season. The cast, hitherto conjectural, is now announced with Ezio Pinza in the name-part, Pavel Ludikar as the Commendatore, Gigli as Ottavio and D'Angelo as Masetto. The feminine roles will be assumed by Rosa Ponselle as Donna Anna, Elisabeth Rethberg as Donna Elvira, and Editha Fleischer as Zerlina. Tullio Serafin will conduct.

Verdi's early work, "Luisa Miller," founded on Schiller's play "Kabale und Liebe," will be revived the middle of December. This work had its American premiere in Philadelphia in 1852. It has not been given in New York for many years and never before at the Metropolitan. The cast will include Rosa Ponselle in the name-part, with Lauri Volpi, Giuseppe De Luca and Tancredi Pasero in other leading roles. Mr. Serafin will conduct.

Rimsky-Korsakoff's "Sadko," the only work to have an American premiere during the season, will be sung about the middle of January. The exact date and the cast are not yet decided. The second half of the season will bring the revivals of "Louise," "L'Elisir d'Amore" and "Fidelio."

New American artists added to the roster include Eleanor La Mance,

(Continued on Page 5)

CHICAGO PROCLAIMS CIVIC OPERA WEEK

Campaign Launched to Enlist Widespread Support and Capacity Houses

CHICAGO, Oct. 1.—Official recognition of the Chicago Civic Opera Company as one of the outstanding civic and cultural institutions of the city was contained in a proclamation by Mayor William Hale Thompson setting aside Oct. 7 to 12 as Civic Opera Week. A campaign will be made by units of the Associated Civic Opera Clubs, of which Dema Harshbarger has been the moving spirit, to enlist the support of every Chicagoan in behalf of opera. The goal will be "sold out houses" for every performance. Added interest has been aroused by the opening this fall of the new opera house on Wacker Drive.

Rehearsals in the new building began Sept. 23 with the assembling of the chorus. Meanwhile, artist members of the company are gathering well in advance of the new season. Giorgio Polacco, chief conductor, and Laurent Novikoff, ballet master, were among the early comers.

Charles Marshall, who is expected to sing in the opening "Aida," is already fitting costumes; Richard Bonelli visited for a day or two before embarking on his pre-season concert tour; and Rosa Raisa and Giacomo Rimini returned from a refreshing vacation in Italy. Coe Glade is back after a summer of opera and concert in Cincinnati and Asheville.

Interest is keen in the new *Camille* which is to be the creation of Mary Garden in the opera of that name by Hamilton Forrest, young Chicago composer. "Iris" from the pen of Mascagni, is also to be a novelty of the coming season.

The engagement of Egon Pollack, musical director of the Hamburg State Opera, as conductor of the German repertoire, is looked upon as evidence that there will be an increased number of Wagnerian performances.

Hertz Resigns as Conductor of San Francisco Orchestra

SAN FRANCISCO, CAL., Oct. 1.—Alfred Hertz, for fourteen years conductor of the San Francisco Symphony, has resigned, to become effective in April, at the end of the present season. His resignation, addressed to J. B. Levison, president of the San Francisco Musical Association, gives as his reason the declining interest of the public, and expresses the hope that a new leader may remedy the situation.

In accepting the resignation, Mr. Levison paid tribute to the devotion of Mr. Hertz and to his work in making the symphony one of the leading musical organizations in the country.

It is reported that Bruno Walter is considered as a successor to Mr. Hertz. Rumor places the sum of \$75,000 as the fee he has set for his services. Mr. Hertz came to San Francisco in 1915, after having resigned from the Metropolitan Opera, where for thirteen years he had been conductor of Wagnerian Opera.

American Opera Opens Season in Chicago with Unique "Faust"

Brilliant Audience Grooms Company in Performance Conducted by Isaac Van Grove—World Premiere of "Yolanda of Cyprus" by Clarence Loomis

[By Wire to MUSICAL AMERICA]

CHICAGO, Oct. 8.—Opera in English was given fresh momentum with the opening at the Majestic Theater last night of the new season of the American Opera Company, which produced its highly individual version of "Faust," and was rewarded with a brilliant audience and unstinted applause.

Vladimir Rosing's all-American cast sang the mellifluous airs of Gounod's score with a success that resulted in many curtain calls for the principals and particular enthusiasm for the conducting of Isaac van Grove, formerly of the Chicago Civic Opera Company, who has this year succeeded Frank St. Leger as musical director of the company. The orchestra of Chicago musicians played with a security that stamped it as the best this organization has yet had at its disposal in its stimulating efforts to popularize opera in the vernacular.

"Faust" began a succession of operas that have had place in the repertoire of the company in previous seasons, supplemented this year by a new American work, "Yolanda of Cyprus," composed by Clarence Loomis of Chicago to a poetic text by Cale Young Rice of Louisville, Ky. The production of this novelty is in accord with the announced intention of the company to present at least one native opera each season, as was done a year ago when "The Legend of the Piper," by Eleanor Everest Freer, also of Chicago, was given its premiere. Other works of the repertoire include "Carmen," "Madame Butterfly," "Marriage of Figaro" and "Martha."

The American Opera Company's "Faust," as heard and applauded last night, retains the unusual details which caused it to be widely discussed when first disclosed two seasons ago in New York. Two tenors divide the title rôle,

one singing the aged philosopher, another the rejuvenated cavalier. *Mephistopheles* altered his appearance with each scene, now as a scholar, then a soldier, a man-about-town, a cleric, a serenader, and finally a jailer, and the kermesse was treated as part of the action rather than as a divertissement.

John Moncrieff, who has been a valued member of the company since its inception, was a devil as unconventional as he was resonant of voice. Charles Kullman and Clifford Newdall were the two *Fausts*, and to the latter fell the honey phrases of the garden scene, neatly sung with Natalie Hall, the *Marguerite* of the evening. Others in the cast were Jon Uppmann as *Valentine*, Louis Yaeckel as *Siebel* (transformed from a contralto to a light tenor rôle, Thomas Houston as *Wagner*, and Helen Golden as *Martha*.

The American opera, "Yolanda of Cyprus," scheduled for first performance Oct. 9, is in three acts and has for its motivation a romantic tale of the middle ages, dealing with love and sacrifice in a time of battle between the Venetians and the Saracens. The cast, as announced, follows: *Renier Lusignan*, John Moncrieff; *Berengere*, Edith Piper; *Amury*, Charles Kullman; *Yolanda*, Natalie Hall; *Camarin*, Clifford Newdall; *Vitta Pisani*, Harriet Eells; *Moro*, Mark Daniels; *Smarda*, Helen Golden, with Isaac van Grove conducting.

The scenic production is by Robert Edmond Jones. "Yolanda of Cyprus" won the David Bispham medal. The composer has written two other operas, "A Night in Avignon" and "Dun an Doir," and several ballets. His "Hymn to America" has been sung by massed choruses in various cities, and he is known also for his songs and an "American Fantasia" for orchestra.

MRS. LANIER QUILTS AS MUSIC DIRECTOR

Resigns Presidency of Friends of Music After Sixteen Years Service

Mrs. J. F. D. Lanier, founder and for the past sixteen years president and active head of the Society of the Friends of Music, has resigned, it was learned, after a meeting on Sept. 24, in which she gave as her reason the growing burden of work connected with the office. Mrs. Lanier will continue as honorary president and as one of the directors. Until the election of a new president, William L. Sullivan, attorney, will undertake the management of the society as executive vice-president. Artur Bodanzky is conductor and musical director.

In accepting the resignation of Mrs. Lanier, the directors issued the following statement:

"The board of directors wishes at this time to give expression to its sense of the great debt which the society and the city at large owe to Mrs. Lanier. It is no exaggeration to say that it was her ideal which brought the Friends of

Music into being and her zeal which nurtured it. It was she who brought together in 1913 its little group of founders, and in the years which followed she has given lavishly to it of her time, her means and her enthusiasm—making of a dream an important and fruitful reality.

"When Mrs. Lanier organized the society it had little more than this ideal. It had absolutely no musical forces of its own. Yet in its first year of four concerts it introduced two new works and one old one never played before in this country. Slowly it grew, always a unique force in the city's music.

Artur Bodanzky announces two novelties for the season's programs. One is a high mass by Leos Janacek, and the second is the "Jephthah" of Giacomo Carissimi, newly edited.

The first concert will be given Sunday afternoon, Oct. 27, when Haydn's "The Seasons" will be presented in Mecca Auditorium. The Friends of Music this season is departing to some extent from its Sunday afternoon tradition, by giving five of its twenty concerts in the evening, four Tuesdays and one Monday.

Paderewski Out of Danger After Appendicitis Attack

GENEVA, SWITZERLAND, Oct. 3.—Ignace Jan Paderewski, who suffered an acute attack of appendicitis at his villa at Morges, near here, on Sept. 22, is recovering rapidly from his operation, and is completely out of danger. Dr. Roux of Lausanne performed the operation.

Paderewski's forthcoming tour of the United States will begin about the middle of November, according to announcement by George Engles, his manager. According to a cable received from the noted pianist, he hopes to be in America by Nov. 15.

The few recitals scheduled prior to that date will be rearranged without difficulty, Mr. Engles declared. Paderewski's first appearance in New York will be on Dec. 21, the concert of Nov. 2 with which he was to open his season having been postponed until spring. It is expected that the full schedule of seventy-five concerts will be adhered to.

BALTIMORE LISTS MUSIC FOR SEASON

Opera and Orchestras Fill Large Share of Managerial Announcements

BALTIMORE, MD., Oct. 1.—The schedule of musical events for the coming season will contain important recital courses, concerts, choral, orchestral and operatic performances, concluding with a late spring visit of the Metropolitan Opera Company as a climax to the artistic calendar.

The Russian Symphonic Choir, appearing at the Lyric under the local direction of William Albaugh, will usher in the season Oct. 16. Following is the appearance of Hilda Burke, a local soprano who has gained distinction with the Chicago Civic Opera Company. This recital takes place Oct. 22 under the management of Mrs. Wilson-Greene, who will present two series of recitals at the Lyric as follows: Series 1—Nov. 8, La Argentina; Nov. 17, Paderewski; Jan. 10, Lucrezia Bori; Jan. 21, Yehudi Menuhin; Feb. 5, Boston Symphony Orchestra. Series 2—Dec. 5, Fritz Kreisler; Feb. 21, Rosa Ponselle; Feb. 27, Gigli; March 3, Vladimir Horowitz; March 20, Rachmaninoff. Besides these artists there will be appearances of Harold Bauer, Katherine Bacon, Josef Lhevinne, Alexander Siloti, Lee Pattison, Ely Ney and Lynnwood Farnam.

The T. Arthur Smith Concert Bureau will present the Philadelphia Orchestra under Stokowski at the Lyric, Nov. 6, Dec. 11, Jan. 22 and Feb. 19; and with Ossip Gabrilowitsch as guest conductor. This same bureau will present the concerts of the New York Philharmonic Symphony, having selected the following dates: Dec. 11, Jan. 8, Jan. 29 and March 5. Toscanini and Mengelberg will share these appearances as conductors. Mr. Smith has also scheduled a short visit of the German Opera Company, Jan. 7, 9 and 17, at the Lyric.

Rosenstock Finds Inspiration In Turmoil of New York City Life

New Austrian Conductor at Metropolitan Declares Our Haste Is Impressive—Does Not Think New Yorkers Self-Centered—Opera House Orchestra Unusually Fine

JOSEF ROSENSTOCK, the new Austrian conductor at the Metropolitan, who comes to replace Artur Bodanzky, is a conductor of the new school. There is nothing of the so-called "artistic" about him, no pose, no exaggerations of any sort. Matter-of-fact might be his middle name. He could not be induced to express any preferences for this opera or that, nor yet, for any particular type of music or that of any nationality. This would seem to indicate tact and moderation as well.

Mr. Rosenstock's debut as an opera conductor was made in Stuttgart with "The Bartered Bride" at the age of twenty-six. Here, he will be heard first in Wagner's "Meistersinger" at the age of thirty-four.

"I was born in Vienna in 1895," said the conductor, "and I studied piano and composition at the Vienna Conservatory, graduating with two diplomas. I appeared as a concert pianist until the war when I served in the Austrian army. After the armistice, I returned to Vienna as second conductor of the Philharmonic Chorus. The following year I was a member of the Faculty of the Berlin Hochschule. In 1921, I went to Stuttgart as assistant to Fritz Busch at the Opera there. This was my first experience as an operatic conductor. In 1922, I went to Darmstadt as assistant to Michael Balling and when he died in 1925, I succeeded to his post as General Music Director. In 1927, when Klemperer left Wiesbaden to go to Berlin, I took his place.

Already Feels at Home

"Of course you want my impression of America? Well, I have been here only a fortnight and only in New York, so I couldn't have any adequate opinion upon America as a whole. I can only say that already I feel quite at home in your city. Everyone has been most kind and friendly, and I have already altered some opinions which I had, second-hand, before I came.

"I had been told that in the rush and hurry of New York, I should be entirely submerged, that Americans never thought of anyone or anything excepting themselves, that they were all elbows for pushing you out of the way. I haven't had any such experience. Quite the contrary,—everyone has been as nice as possible and as helpful.

"The Americans I have met so far, are all a healthy, kindly people, and as far as the rush of New York is concerned, instead of finding it oppressive, I think it is stimulating, electrical. It is much easier for me to work in such surroundings than where everything moves slowly.

"The opera house orchestra as a body, is one of the most impressive I have ever heard. Indeed, I am finding new beauties in the scores we are rehearsing because I have never been at the head of an organization of such



Josef Rosenstock, New Austrian Conductor at Metropolitan

size and virtuosity. Personally, they have been wonderful, and even paid me the compliment of applauding me at the end of my first rehearsal. That is a good sign, don't you think?

Debut with Meistersinger

"I am glad to make my first appearance in 'Meistersinger' because the work includes every kind of music. In 'Rosenkavalier' which I shall play for my second opera, I am restoring some of the music which has been cut, and making some other slight cuts. I am very fond of that score as it seems to me to have the best libretto of the Strauss works, and certainly some of it is as fine music as was ever written. 'Elektra' and 'Salome' have lost their startling qualities to a large extent. Indeed, it is difficult now to understand why they created such a lot of fuss when they were first produced, but their power still remains.

"It is so with music always, the radicals of yesterday are the conservatives of today and the old-fashioned ones of tomorrow. I was present at a concert of Schoenberg's works in Vienna in 1912, when women fainted with emotion or were carried shrieking from the concert hall, and men stood up and had fist fights with one-another over the Kammermusik. And that, now, is almost a classic piece. Certainly there is nothing in it that would make a person want to pick a fight in a public place.

No Favorite Opera

"I am frequently asked what is my favorite music or what my favorite opera. This is an impossible question to answer. I do not know that I have any actual favorite. All of Wagner, of course, but then there is much music of other composers and other nations that I love very dearly, and much of early music as well as modern. Gluck, for instance, the Gluck of 'Orfeo' and 'Iphigenia.' There has been a renaissance of Handel in Germany as you probably know, but I do not feel that the Handel of the operas is as significant as the Handel of the sacred works. Gluck is another story. But this is not music for the masses. I doubt if it will ever have a wide public appeal.

"Bach, of course, is for all ages and all countries, Bach the most modern of all composers. It is unfortunate that there is really no trustworthy Bach

Ravinia Opera Reports Deficit \$206,887

CHICAGO, Oct. 1.—A deficit of \$206,887 for the summer season is reported to subscribers of the guarantee fund of the Ravinia Opera by Louis Eckstein, president. Expenses of operation, with no charge for rental of buildings, office rent, or clerical expenses for New York and Chicago was set at \$614,917; with receipts from admissions, advertising, etc., amounting to \$408,030.

Thirty-three operas were given in the season of ten weeks and three days. In his statement, Mr. Eckstein declares, "The management will not contemplate any sacrifice of the splendid standards that have caused the season to be acclaimed as the Bayreuth of America. Indeed, to maintain those standards, costs must be increased, with the need of increasing the guarantee fund."

The guarantee fund for 1929, exclusive of the contribution of Mr. and Mrs. Eckstein, amounted to \$108,493.

tradition, I mean no definite knowledge of how he played his things and how he wished them sung. His scores have little or no guiding advice on them. This is probably because Bach wrote for his own choir or his own group and did the conducting himself, and knew just how he wanted the things done. It probably never occurred to him that anyone else would be especially interested.

"What the coming winter will bring forth for me, I do not know. I am here to give New York my best and I am already hard at work preparing it. My earnest hope is that New York and whatever other cities I conduct in will like what I have to give."

JOHN ALAN HAUGHTON.

Gatti Announces Opera Prospectus for Season

(Continued from Page 3)

mezzo-soprano from Jacksonville, Fla.; Gladys Swarthout, mezzo, from Kansas City, and Edward Ransome, Canadian tenor. Miss La Mance made her debut in Turin two years ago in "Rigoletto." Miss Swarthout has been singing at Ravinia Park. Santa Biondo, soprano, though born in Palermo, was brought to this country as a small child and lived in New Haven.

Elizabeth Ohms, Dutch dramatic soprano, is well known at Covent Garden and the Munich opera. Augusta Oltrabella is another addition to the soprano section.

Antonin Trantoul, one of the most prominent of French tenors, is a native of Toulouse and has sung at the Paris Opéra as well as at La Scala, and the San Carlo in Naples. He created the title-role in Pizzetti's "Fra Gherardo" when the work had its world-premiere. Alfredo Gandolfi, baritone, has sung for some years in this country in the De Feo and San Carlo companies. Tancredi Pasero, bass, has sung throughout Italy and in South America. Erich Riede is a new assistant conductor. Wilhelm von Wymetal, stage director, has as his new assistant Ernst Lert who has been at La Scala and the Leipzig Opera House.

QUAKER CITY GREETSTOKOWSKI'S RETURN

Wealth of Artistry Evidenced in Opening Concert of Season

PHILADELPHIA, Oct. 7.—Leopold Stokowski resumed command of the Philadelphia Orchestra at the opening of its thirtieth season on Friday Afternoon, Oct. 4, in the Academy of Music. As usual he magnetized his hearers with a performance of great technical brilliancy and extremely artful tone shading.

Physically he presents a somewhat sturdier and stockier appearance than he has of recent seasons. The arm affection has disappeared and there was no resort to ambidextrous conducting. The baton remained in the right hand and exacted tonal nuances with all the old time punctilio.

In some respects the most communicative of conductors, it was traditional for him to offer a few remarks. These took the form of an appeal that his auditors should listen in on the first radio hookup of the orchestra, which took place yesterday, and forward him in writing their opinions of its effect.

"I should like," he declared, "to be in two places at once; directing the concert here in the Academy and listening to it over the receiver. You can cough and sneeze," said he, "as much as you like at the broadcast concert. There will be no locked doors and you can come and go at will." The audience clapped and seemed to promise that it would write home.

The program ranged among the masterpieces, comprising in this instance the First Symphony of Brahms, and the "Entrance of the Gods Into Valhalla," "The Ride of the Valkyries" and "Siegfried's Rhine Journey" from "The Ring." The Brahms received an exceedingly thoughtful and lucid reading, though with occasional characteristic attenuated effects of phrasing. Brasses and woodwinds, among the finest sections of this orchestra, especially gloried in the majestic last movement and its noble chorale.

For the first time in public, Mr. Stokowski's new system of rotating concert masters was adopted, George Beimel sitting at the first desk of the first violins. A different concert master is to serve each week throughout the season, the players being selected in alphabetical order from their group. With few extended solo passages on the program, a test of the merits or defects of the new arrangement was scarcely afforded. In general, however, the quality of the strings was admirable.

The three Wagnerian numbers were richly colored in Mr. Stokowski's interpretation. Mr. Stokowski and Ossip Gabrilowitsch will divide the leadership of the Philadelphia Orchestra here this season, except for a brief term of three guests conductors in March.—H. T. C.

U. S. Secures Copyright Accord with Irish Free State

WASHINGTON, Oct. 2.—Completion of an arrangement with the Irish Free State for the establishment of reciprocal copyright relations between that country and the United States was announced yesterday. The agreement became effective on that date, and gives full copyright protection in Irish Free State to the work of American composers.—A. T. M.

All-German Program Opens Season for Philharmonic with Toscanini

Notables, Including Other Conductors, Applaud Great Italian's Introductory Concert — Wallenstein, New First 'Cellist, Has Success in Strauss' "Don Quixote"

By OSCAR THOMPSON

CONDUCTORS bother to hear Toscanini. So do pianists and violinists, even singers. If they scoff it is in seclusion. They do not button-hole one another and advise all the world how much better it might be done. No one is sacrosanct; but, still, Toscanini is Toscanini. It was not surprising to see among the platoons of celebrities in Carnegie Hall the evening of Oct. 3, a Sokoloff, a Hertz, a Goossens, a Rosenstock, or, to stray from the podium to the pedal, a Godowsky. We didn't ask them what they thought. Perhaps they were one hundred per cent enthralled, as no doubt were many lesser notabilities in the audience that populated Carnegie Hall to its capacity for the first orchestral concert of the new season.

Perhaps they pondered a little on metronome markings and minor blemishes of attack or intonation, or even went so far as to permit their attention to wander into speculations on the fate of men and symphonies. Only a year ago the New York Symphony Society was merged with the Philharmonic, and the Philharmonic Symphony came into being. But there was little to recall the Symphony Society in this first concert of the new span, save that René Pollain's viola sang as it used to sing when impersonating Sancho Panza for Damrosch. The program made it clear that this was the eighty-eighth year and the concert the 2412th of the Philharmonic. But there are several Philharmonics, as guest-conductors of recent season have repeatedly shown. This was the Toscanini Philharmonic, and that, it may well be, is such an orchestra as conductors envy unblushingly—and listen to.

New First Chair Men

The Philharmonic strode back into the arena with only a slightly altered personnel, though two changes in first chairs may prove of increasing importance as the season progresses. The new first 'cellist, Alfred Wallenstein, lately of Stock's Chicago Symphony, could scarcely have been better favored than by the opportunity given him to disclose his capacities in the "Don Quixote" of Richard Strauss. I. Pogany, this year's leader of the second violins, had to be content with a less conspicuous introduction.

For Scipione Guidi, the concert master, Philharmonic subscribers had their usual first night greeting of applause. And when the Olympian brow of Toscanini came into view, orchestra and audience rose to their feet; not a new tribute at first concerts, but one that on this occasion seemed both significant and sincere. Doubtless, there have been more excited demonstrations over Toscanini. This first audience was not in any marked degree a frenetic one. It applauded warmly and it gushed a little, as Toscanini audiences



© De Guelbre

Alfred Wallenstein, the new first 'cellist of the Philharmonic-Symphony

always do in the audibilities of the intermission.

This was the first time the ignescent Italian had opened the Philharmonic's season. It was also an unusual concert for Toscanini in that he played an all-German program. Forsaking his Latin deities, he bracketed Schumann and Strauss with Beethoven, and presented in sequence the "Manfred" Overture, "Don Quixote" and the perennial Seventh Symphony. Of these, only the Beethoven work has been familiar on previous Toscanini programs in New York. Familiarity has not dispelled some dubitations as to the great conductor's tempi and accent in no insignificant portions of the A Major symphony. His treatment of the Trio of the Scherzo certainly is not that to which tradition has accustomed us. Nor does his celeritous pace simplify their problem for the horns. Brilliance and power are taken for granted, as well as a superb sculpturing of the line when Toscanini conducts a work of this character. The Finale, in particular, had these qualities in abundance.

Strauss has not figured extensively in the New York programs of Toscanini. Dramatic as he always is, the great Italian has a way of apparently minimizing the literary implications of program-music in order to make more of purely musical effects. Considerations of structure and sonority apparently outweigh for him the underlining of incident. There was much that was superb, musically in his "Don Quixote." Parts of it transcended, indeed, any other performance of memory. But there have been mellow, more winsome, more pathetic delineations of the tragedy of the addled knight. This one cracked a whip.

The new 'cellist met the exactions of the Strauss variations with a tone of mellow richness, and a mastery of effect equal to any of the requirements of this music. His style was straight forward and sympathetic, his technique secure and free of gasconade. Virtuosi like Casals and Salmond have played this part. Wallenstein's performance was that of a sound and well-routined orchestral musician.

Worcester Celebrates Seventieth Anniversary of Festival Series

(Continued from page 3)

festivals. In the audience were veterans of more than a score of these gatherings, which date back to 1859. Prominent figures in American music came from New York, Boston, Philadelphia, Washington, and other points to give the first assembly more than a local character. Parry's "Blest Pair of Sirens," an admirable example of the sound choral writing that has persisted in England, provided a sonorous and effective first number and disclosed conductor Stoessel's chorus in its best estate. Visiting artists who participated in the first program were Jeanette Vreeland, soprano; Sophie Breslau, contralto; Judson House, tenor; Frederick Patton, baritone.

Josten and Hanson Works

Two of the American works which had their first Worcester performances as part of the festival were heard at this concert. Werner Josten's "Ode for St. Cecilia's Day," a cantata for chorus of mixed voices, with soprano and baritone solo and orchestra, proved an exacting and somewhat difficult work because of its modern idiom, but was well sung and impressed by virtue of its individuality. The performance attested the artistry of Miss Vreeland and Mr. Patton, the soprano being particularly successful with the solo, "The Soft Complaining Flute," in which Mr. Possell's flute playing also was admirable. Mr. Patton made much of a baritone solo, "Sharp violins proclaim their jealous pangs."

The other American work of the first concert was Howard Hanson's "Lament for Beowulf," for mixed chorus and orchestra. It had a true Nordic ring and was very heartily received. The treatment of the chorus has ruggedness and the text is so treated as to enhance its archaic atmosphere but without suggesting the academic. Both Mr. Josten and Mr. Hanson were in the audience and they were paid the tribute of very warm applause.

Two groups of songs by Sophie Braslau, the first with orchestra, resulted in a triumph for that always unusual artist. Her dramatic delivery and her deep and rich tone gave vitality and much of color to Rachmaninoff's "Fate" and to two songs by Moussorgsky, and she was recalled many times after her spirited presentation of her second group, Brahms' "Gypsy" Songs.

Marmains in Drama-Dances

The second concert was devoted to drama-dances of the Marmains and to orchestral music. The latter included Luis Gruenberg's Tone-Poem "Isle of Enchantment," given its first performance on this occasion. This work, chosen by the Juilliard Foundation for its first publication, proved fascinating for its atmosphere, achieved by deft employment of the technique of the modernist in the service of phantasy. The work was well played and Mr. Gruenberg had many plaudits to acknowledge. Among other orchestral numbers was Gustav Holst's "Japanese" Suite. In interesting contrast was "Machinery," inspired by the English composer's visit to the Ford plant.

Holst's conception was visualized by the Marmains, who enhanced its striking rhythmic effects, in a curiously individual fashion, the three dancers being costumed as mediæval knights. Another of their unusual dances was

"New York Architecture," to music of Prokofieff. An outstanding number was "The First Kill," to music from MacDowell's "Indian Suite," with Mirian Marmain as the Deer and Irene as the Indian Youth. Phyllis Marmain was highly successful also in illustrating the Scherzo from Mendelssohn's "Midsummer Night's Dream" music. The sisters presented Dukas's "Dance of Shiva" and there were other numbers to music by César Franck and Rebikov. Nothing of this festival was of more delight to the Worcester audiences than these drama-dances.

Pierné's "Children's Crusade"

The Worcester festivals have long been noted for the remarkable singing of its chorus of school children. Pierné's "Children's Crusade" was an almost ideal work for the disclosure of the fine quality of the ensemble of 175 juvenile voices, painstakingly trained by Arthur J. Dann, director of music in the public schools and Grace Yarrow of the Bancroft School.

It was a night replete with the best of choral singing, and the accuracy and beauty of tone of the children evoked unstinted praise. Of the soloists, Miss Vreeland substituted at the eleventh hour for Dorothy Speare, who was indisposed, and sang the music of *Allys* with the utmost security as well as with clarity of diction and brilliance of tone. Ethel Fox, new to Worcester, made artistic use of an opulent voice well adapted to the rôle of the blind *Alain*. Her attractive personality abetted her vocal gifts in quickly establishing her with the Worcester public. Arthur Hackett, native of Worcester and a tenor tried and true, sang the exacting part of the *Narrator* in truly artistic fashion, in spite of a cold. Norman Joliffe did excellent work as *The Old Sailor*.

The afternoon of Oct. 3 was devoted to orchestral music, including Daniel Gregory Mason's Overture, "Chanticleer," with other works by Borodin, Glazounov, Delius and Alfen. Elley Ney triumphed as soloist, playing the Schuman Concerto. The evening concert was chiefly a concert performance of Gounod's "Faust," with the solo parts given to Gina Pinnera, Rose Bampton, Judson House and Fred Patton. Mme. Pinnera also presented a song group.

ANNOUNCE "BORIS" CAST

Stars Engaged for Performance by Philadelphia Orchestra

PHILADELPHIA, Oct. 1—Georges Baklanoff will sing the title rôle in the concert version of "Boris Godounoff" to be given with the original score by the Philadelphia Orchestra on Nov. 29 and 30 and Dec. 2. Richard Crooks will undertake the rôles of *Shuisky*, *Gregory* and *Lavitsky*; Fred Patton will sing *Varlam* and *Rangoni*; Herbert Gould will be heard as *Pimen*, *Nikitich*, *Mitiuka* and *Kruschhof*; Albert Mahler as *Schelkaloff*, *Missail*, the *Simpleton*, *Boyar* and *Cherniufsky*; Sophie Braslau as the *Nurse*, *Marina* and the *Inn-keeper*.

This will be the first performance in America of the original version of the opera. The choral part will be sung by the Mendelssohn Club, which began rehearsal of the music last spring under Bruce Carey.

Germany Interested in N. Y. Little Theatre Opera

Officials Feel That Youth Should Have Opportunity in Its Own Land—Young German Singers Need Subordinate Positions in Their Own Opera Houses—New York Company to Add Five Works to Repertoire

A GREAT deal has been said and written about giving American voice students an opportunity to get operatic training, to cut their stage teeth, so to speak, in these United States where the provincial opera house does not exist. This is what the New York Little Theatre Opera Company is for. That Europe in general and Germany in particular could have any special interest in the scheme, is news altogether, and yet, such is the case.

Kendall K. Mussey, director of the Little Theatre Opera Company who recently returned from a summer in Europe, spent both in attending to the Company's business and in bits of holiday snatched here and there, found an unexpected response in high educational circles in Berlin.

"I had an interview," said Mr. Mussey, "with H. W. Draber, secretary of the Music Institute for Foreign Students. This school, you know, is, in a sense, a German version of the Fontainebleau school in France. It is under the direct supervision of the für Kunst und Kultur. Furtwängler is president of it and also teaches there, and the entire faculty is selected by the government. There are six scholarships available for Americans.

"My prime object in seeing Draber was to ask him to recommend someone who could represent the Little Theatre Opera Company in Europe and transact any business we needed to have done. I was greatly gratified when Mr. Draber, having obtained government permission to do so, assumed the responsibility himself.

German Students Need Jobs

"The principal surprise he sprang on me, however, was the point of view of the Ministry of Education toward our organization. 'It is a great thing for us,' he said, 'as well as for America. We are only too willing to have American students here, but when it comes to their filling the minor positions in our opera houses which are needed by our own young German singers, that is another story. Of course, in the case of great American singers, we are only too glad to have them here, just as we are glad to send out great artists to



Scene from Bach's Only Comic Opera, "Phoebus and Pan," Given Its American Premiere Last Winter by the Little Theatre Opera Company.

you, but the youngsters, it seems to me, ought to be expected to and be able to depend on their own country, both with you and with us.

"This is especially important for us now, since the government has put through a law forbidding singers to buy appearances or to sing for nothing, a law, I might add, which it might be a good idea for other nations to follow."

"Another side of the picture," said Mr. Mussey, "which is a familiar one to anyone in the country who is familiar with conditions. There has been no question of Germany's going so far as to bar our young singers from its opera houses, but if it did, I simply don't know where they would turn for opportunities. Unless, of course, our Little Theatre Opera idea takes root in other places besides New York which it may, conceivably, do.

"Draber got me the use of Dent's translation of 'The Magic Flute' which we shall use, and arranged with Karl Mangelberg of the Königsberg Opera, to make arrangements of the scores for our small orchestra.

Artists Design Productions

"I did a lot of work in getting our productions ready. The costumes and scenery for Offenbach's 'La Grande Duchesse' are being designed by Karel and Loki Bruckman at the Royal Theatre in The Hague. The costumes for 'Fra Diavolo' are in the hands of Gratianne de Gardilanne and Elizabeth Moffett, whose set of colored sketches, 'Regional Costumes of France' exhibited here last March, have been bought by the Metropolitan. They have done a number of important Parisian productions for Yvette Guilbert, various revues and for Mme. Simone.

"Our 'Magic Flute' production has been done by Anthoni Panenko of our own staff. Mr. Panenko worked all summer in Prague where he had the courtesy of the Opera workrooms besides opportunities to study all the backstage machinery, lighting, etc., of every theatre in Prague.

"Livingston Platt is doing our 'Fra Diavolo' sets, and those for 'The Daughter of the Regiment' and 'The Gipsy Baron' are in the hands of Esther Peck, whose work at the Neighborhood Playhouse is well known also for the great

productions put on last spring and the previous one, by Irene Lewisohn and Nikolai Sokoloff with the Cleveland Orchestra at the Manhattan Opera House. Miss Peck is especially fitted to do the latter work as she spent last summer studying gipsy life first hand, both in Austria and Italy.

Exhibition This Month

"All of these sets and costumes, I might add, go on exhibition at the Arden Galleries the end of this month. Not the least interesting item of the exhibition will be the exquisite colored terra cotta figurines which Mr. Panenko has made of all the characters in 'The Magic Flute' so that the costumers can see his ideas in three dimensions.

"Our work for talented youngsters, I might add, is not confined to vocalists. Our assistant stage-manager, John Burks, arrived from Europe Saturday week and sailed for Paris the following Tuesday to spend six weeks staging productions of American musical successes which are to be put on at the Theatre Fémina under the auspices of the American Women's Club. He will act as technical and lighting expert. His whole experience has been with us, and we are only sending him to Paris for six weeks.

"Mr. Panenko, by the way, came to us from a bank at a very considerable reduction in salary because of the opportunities we were able to give him. His designs for scenery—which he also built—for our productions last season are gems and have still further the



Papageno

necessary advantages of being exceedingly inexpensive, always an item with an organization like ours, which is not run for gain, and in which every dollar must be saved that can be saved without lowering the artistic standard.

"You see, we are giving Youth an outlet. That is our aim and that is what we exist for, and our success has been such that we hope that before long there will be Little Theatre Opera Companies sprinkled thickly all over the United States. Then, and only then, unless our smaller cities begin to establish opera companies like those in provincial European cities, can our fledgling artists really have an opportunity to try their wings. Our experience and our advice is at the disposal of anybody who is interested in the movement.

"As a matter of fact, we have had numerous inquiries from various parts of the country from persons who have heard of our success here. We hope, ultimately, to establish a sort of central bureau for our idea where similar companies can get not only advice as to ways and means but can also hire the special orchestrations which we have made of the operas given. We might even rent our scenery, because that is an important item, too. You see, the scenery for full-size theaters is far too large for us, and would be so for any similar company that was attempting to do what we are doing."

American Orchestral Society to Give Ten Concerts

The American Orchestral Society, Chalmers Clifton, conductor, will give a series of ten Tuesday afternoon concerts at Carnegie Hall, with an assisting soloist at each. Leon Barzin, formerly first viola player of the Philharmonic-Symphony, has been appointed associate conductor.

The training orchestra has accepted 110 students, from which number the vacancies in the orchestra ranks will be filled. The teachers assisting Mr. Clifton are Louis Edlin, concertmaster; Anthony Kohout, second violin; Leon Barzin, viola; William Durioux, 'cello; Fred Bevensen, bass; Arthur Lora, flute; Pierre Mathieu, oboe; Gustave Langenus, clarinet; Louis Letellier, bassoon; Josef Franzel, horn; Gustav Heim, trumpet; Max Wockenfuss, trombone, and Alfred Friese, timpani.

Casadesus Ensemble to Be Heard in Havana

Henri Casadesus' Old Instrument Society will return again to this country next January for a ten-weeks' tour under the management of Richard Copley. Their appearances this winter will take them into Cuba, they having been engaged for several concerts in Havana. New York concerts will be the Barbizon, the Town and Carnegie halls.

Victor Wagner Named WGY Musical Director

ROCHESTER, N. Y., Oct. 3.—Victor Wagner, who for eight years was musical director of the Eastman Theater, has been named musical director of radio station WGY of the General Electric Company, Schenectady, N. Y. Mr. Wagner was brought to Rochester by George Eastman eight years ago. He studied in Vienna, coming to America twenty years ago.

\$1,500,000 Opera House for Washington

Mrs. Katie Wilson-Greene, Concert Manager of Nation's Capital, Projects Long Awaited Enterprise—Building to Seat 3000—Plans by Maj. George Oakley Totten, Jr., Provide for Spacious Structure—Location Promised for Northwest Section of City.

WASHINGTON, D. C., Oct. 5.—During the coming year there will be erected in Washington a modern opera house and music auditorium which in some respects will rival and even surpass the Metropolitan in New York. Mrs. Katie Wilson-Greene, who has long been actively engaged in the management of concerts and musical productions here, is the prime mover in the enterprise. The project will represent an investment of approximately \$1,500,000 for ground and building, which will be provided through the sale of boxes and a stock issue.

Plans for the building have been prepared by Major George Oakley Totten, Jr., a prominent Washington architect. The seating capacity of the building will be 3,000. The stage is to have the same depth as that of the Metropolitan Opera House—seventy-five feet—and the proscenium will be sixty feet, which is six feet wider than that of the Metropolitan.

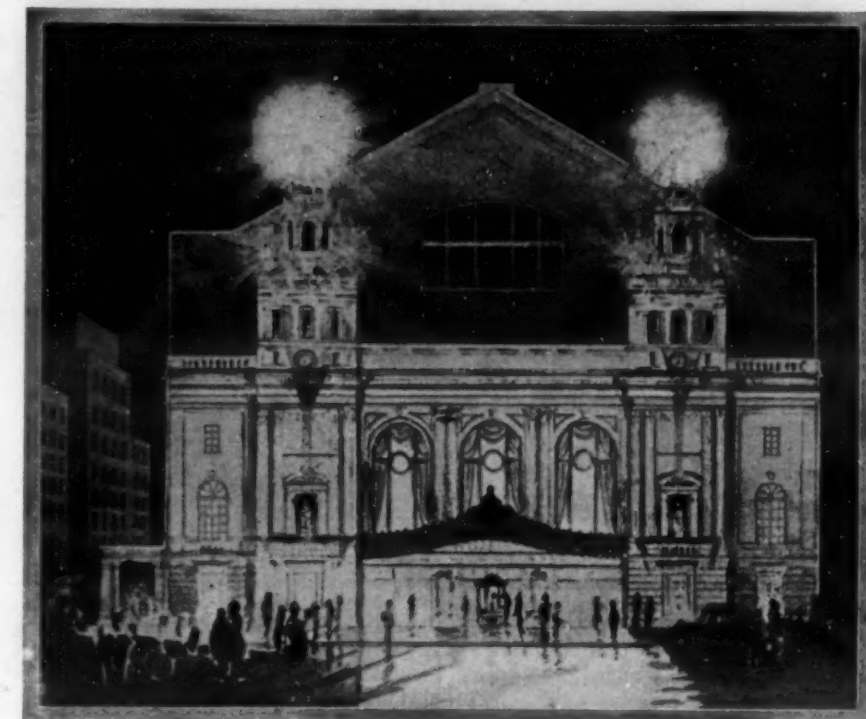
To Be in Northwest Section

The site for the building, now in process of acquisition, will not be announced until definitely decided upon, but the location will be in the northwest section, easy of access to all parts of the city.

Mrs. Wilson-Greene, referring to the proposed enterprise, said, in part:

"Consultation with leading architects and specialists in the construction of such buildings has resulted in the preparation of plans by one of the leading architects of the country for the opera house and music hall. The structure will occupy a centrally located and conveniently accessible site in northwest Washington.

"The building is designed and will



The Main Entrance to the Proposed Washington Opera House

be constructed on a scale in keeping with the part that it is destined to play in the social and cultural life of Washington. The orchestra floor will be on the level of the street, to be reached through a lobby of ample dimensions and rich design. Two grand staircases of the foyer will lead to the mezzanine and the balcony above, and will be sufficiently large for the patrons and unusually attractive. The gallery of the foyer will open directly into a tier

of boxes. This tier of boxes was designed after careful study of the opera houses and music halls of the world.

"The boxes are so arranged as to afford the occupants of each a full view of the stage and the audience below, and, likewise, will give the audience below a full view of the boxes and their occupants. Private stairways will place the occupants of the boxes and auditorium in intimate touch, thus affording opportunity for social intercourse during intermissions.

To Accommodate Largest Productions

"Few halls have been erected in this country with proper stage facilities and orchestra pit. In the Washington opera house it is planned to have a very wide proscenium and a stage of such adequate dimensions that there will be no difficulty in staging the largest opera companies in the world, ballets and other great ensembles. The orchestra pit will be depressed and will seat 75 musicians. There will be 27 boxes, the center box (No. 1) to be reserved for the President of the United States.

"Several factors have contributed to bringing the plan for this opera house to its present stage of completion. The government's triangle building program is soon to take away Poli's Theatre on Pennsylvania Avenue. While this is the only available theater in Washington where it has been possible to present the best music performances, the stage there and the seating capacity are wholly inadequate for such purposes."—A. T. MARKS.

Ruggiero Ricci to Make New York Début

Ruggiero Ricci, boy violinist pupil of Louis Persinger, will make his New York début at the fourth concert of the Manhattan Orchestral Society, Henry Hadley, conductor, at Mecca Temple on Sunday evening, Oct. 20. He will play the Mendelssohn E Minor

Concerto with the orchestra. Ruggiero Ricci was born in San Francisco eight years ago. He became a pupil of Mr. Persinger at the age of six and after a year's study he won the Oscar Weil Memorial Scholarship, the gold medal of the Emporium Boys' Achievement Club, appeared for the Pacific Musical Society, and was a featured soloist at the Municipal Christmas Eve concert in the Civic Auditorium. Since that time all engagements offered to Ruggiero have been declined in order that his development might proceed under normal conditions. On Nov. 15, 1928 he gave his first public recital at the Scottish Rite Auditorium, San Francisco.

NOTED ARTISTS TO VISIT WINNIPEG THIS SEASON

British and Canadian Music to Be Featured in Special Series of Concerts

WINNIPEG, CANADA, Oct. 1.—Winnipeg music lovers are looking forward with great interest to the coming 1929-30 musical season which will be one of outstanding merit. The Celebrity Concert Series under the direction of Fred M. Gee will present the following artists in Central Church: John Charles Thomas, Oct. 21; Jacques Thibaud, Nov. 18; Edward Johnson, Dec. 2; Gregor Piatigorsky, Jan. 8; Claire Dux, Feb. 4; Sigrid Onegin, Feb. 26; Vladimir Horowitz, March 31.

Six concerts of British and Canadian music have been arranged by the Department of Music of the Canadian Pacific Railway, with Fred M. Gee as local secretary. The following artists will appear in the Royal Alexandra Hotel Series: Marjory Kennedy-Fraser, interpreter of Hebridean folk songs, with Margaret Kennedy at the piano; Stanley Maxted, tenor, and Mary Frances James, soprano, on Nov. 5; Florence Hood, violinist; Jean Rowe, soprano; Winifred MacMillan, pianist, Nov. 28; John Goss, baritone, Feb. 1; Hart House String Quartet, March 18; Rodolphe Plamondon, tenor, and Lucien Plamondon, cellist, April 7.

The United Scottish Choir has appointed W. Davidson Thomson conductor for the 1929-30 season. Mr. and Mrs. Burton L. Kurth, prominent Winnipeg musicians, are leaving at the end of September for Vancouver, B. C., where Mr. Kurth has been appointed organist and choirmaster of Crown United Church. During September, J. Campbell McInnes conducted special classes in singing.

The Women's Musical Club promises interesting programs. The opening concert will be given Nov. 4 by Jose Iturbi, pianist. Rose Fyleman will lecture on music and poetry. Herbert Heyner, English baritone, will appear on Jan. 6; Benno Rabinoff, violinist, on Feb. 3, and Kathryn Meisle, contralto, on March 3. M. M.

Lawrence Evans Leaves for Pacific Coast

Lawrence Evans left on Sept. 30, for Los Angeles and Hollywood where three of the Evans & Salter artists are now conspicuously active; Elisabeth Rethberg and Tito Schipa with the Los Angeles Opera Company, and Lawrence Tibbett in the ninth week of production of the feature sound film being made by Metro-Goldwyn-Mayer. Mr. Evans will return to New York in a few weeks, after listening to some rushes of Mr. Tibbett's production, and observing the work of the two others in opera.



Architects' Perspective of the Washington Opera House Foyer



Dear MUSICAL AMERICA:

This is a tale of how a prima-donna fell victim to her good intentions, just as all the rest of us do. It has the subtitle of "Things Are Seldom What They Seem."

It appears that Rosa Ponselle when rehearsing for her Covent Garden debut as "Norma" in the early summer, decided that personal *entente* would make for artistic unity just as much as musical ditto. So, she set about to win the confidence of a particularly sullen brat about three feet high who was to appear as one of Norma's Little Mistakes in the Bellini work. I don't know whether she began with actual baby-talk, but it was the usual line that one adopts with children, inquiries about Mamma, and school, etc., but all to no avail. Finally, in desperation, she said, "How old are you, Freddy?"

"Eighteen!" says Freddy in a deep bass voice.

Need one explain that he was the victim of an undeveloped pituitary gland?

Someone has said that until a celebrity is caricatured and lampooned, he is not a celebrity. Friend Rosa, therefore, may be said to have arrived in this sense as well as a musical and dramatic one by means of a quatrain in a Broadway revue now running. It goes this way:

Stick to your dancing, Mabel,
Do what you are able
With them awful tonsils
You can't be Rosa Ponselle!

It is something, apparently, to be a model to which things are compared, even if poetic sentiment is hardly what Browning, say, would have thought up to the mark.

Herr Rosenstock, who comes to occupy the chair of German opera at the great educational institution known as the Metropolitan Wopra House, announces that he will re-study all the German dramas "from kiver to kiver," as Opie Read's *Pa Jucklin* used to say.

These are good news, especially if he restores some of the pages deleted by Mr. Bodanzky in both "Rosenkavalier" and the Ring.

The departing Artur, who has sought refuge in the bosom of the Friends of Music from the fatigues of opera conducting, was a dangerous man when he had a pair of scissors or a blue pencil in his hand, as they do say that all the good little opera scores as well as the bad ones used to run to cover when he

appeared. Lean over the orchestra pit sometime when a Wagner opera is playing, and you will see great gobs blocked out with blank paper pasted over the parts. It almost seemed as though he made cuts for the mere pleasure of cutting.

And yet, *Chissa?* as our friends from the Calabrian peninsula put it. One of the Metropolitan singers has told me that whenever they sang under Bodanzky in Brooklyn and extra cuts were made at the last moment, they always knew—but that, as Mr. Kipling says, "is another story."

It's a curious thing, the relationships of conductors and singers. There was a particularly calamitous leader at the Met a few years ago whose performances had all the subtle grace of an ice-cart, and yet the artists all loved to sing with him. They said they always "felt so sure." The truth of the matter was, whether they really knew it or not, that he more or less let them come in when and where they chose and follow their own sweet wills in the matter of tempi. It was grand for the singers but sort of dullish for the audience.

Incidentally, this same conductor once stated, to clinch an argument I had with one of the singers, that the rôle of *Zerlina* in "Don Giovanni" was a coloratura one and cited the fact that Sembrich had sung it. I said that that was because Mme. Sembrich's lyric singing was even better than her coloratura, and that although I had heard her do *Marguerite* I did not feel that that rôle, either, was a coloratura one. However, he stuck to his point and doubtless had a feeling of superiority doing so. After all, who was I to disagree with a conductor at the Metropolitan? It is sometimes wise to withdraw from the field and let the adversary have full possession.

Paris has a pretty custom of naming her streets after notables, musicians, artists, scientists and such. The streets around the Opéra nearly all bear the names of persons associated with that form of music. Here in Gotham, we have adopted the numbered street, easy to find but difficult to remember. It took a suburb of Boston, the home of cultchaw, to follow out the charming French idea. West Roxbury, Mass., we learn, has constructed four new streets, Mendelssohn Street, Brahms Street, Haydn Street, and Liszt Street. It is interesting to note that the cost of these public highways is, respectively, \$6437, \$5739, \$5735 and \$4456.

I was delighted to see in your last issue that another member of the Royal Line of Garcia is entering the teaching field. The older Manuel must have been one of the greatest teachers who ever lived, better, perhaps than his son, who invented the laryngoscope and yet advocated the devastating *colpo di glotto* attack in starting a phrase.

One wonders just what the singing of these persons was like. La Malibran had more written and said about her, probably, than any singer of her age. Musset's "Stances à la Malibran" written after her death is still read. Her brother, Manuel, in comparing her and her sister, is quoted as having said: "Maria had voice but no brains. Pauline (Viardot-Garcia) had brains but no voice."

I suspect, however, that he was sacrificing fraternal piety for the sake of a *mot*. After all, the person for whom the rôle of *Fides* in "Le Prophète" was written, and who sang it over 200 times, who was chosen to sing Gluck's "Orpheus" when the title-rôle was restored

to a female voice, and who could sing *Norma*, *Lucia* and *Donna Anna* as well as *Arsace* and *Azucena*, must have had some voice.

Malibran, you know, was soprano soloist at Grace Church, New York. This reminds me of a cross-section which one has given me of the early days of the present edifice. It appears that the sexton was a great social autocrat and being the fashionable caterer of the period, he knew who was who quite as well if not better than if he had been himself of the great world. It was said when he was given a list of invitations to send out to some party he used to drop them in the pews at Grace, and the morning services of a Sunday were considerably disturbed by people's reading them and looking around to see who had got one and who hadn't.

What is the poor American conductor to do? His best efforts are truly unappreciated, even in this enlightened year of 1929. Only the other day my attention was called to the situation that has arisen in the charming town of Montclair, N. J., and its neighbor, Orange.

That gifted musician, Philip James, who has for eight years been conductor of the Montclair Symphony Orchestra (later called the New Jersey Orchestra when its activities included Orange as well as Montclair), is to relinquish his baton to the leading viola player of the New York Philharmonic-Symphony Orchestra, René Pollain. By choice? Of course not. Mr. James is an American and even in so thoroughly American a community as Montclair he must make way for a musician who came to these shores a decade ago to join the Damrosch orchestra.

Eight years ago Mr. James went out to Montclair, organized the orchestra—it was a string orchestra at first—and by hard work, serious application to his task and genuine gifts achieved admirable results. His New Jersey Orchestra, though composed largely of amateurs, developed into a symphonic body of real ability. He had as his soloists Casals, Bauer, Graveure, Barriere, Elman. They all were amazed at what he was able to accomplish. They complimented him and his orchestra. His programs were truly symphonic in character. Last spring, for example, he played the big Borodine Symphony, the "Prelude and Liebestod" from "Tristan" and accompanied Elman in the Beethoven Concerto. The results were distinguished.

Monsieur Pollain is a musician of fine attainments. He has conducted in New York, at Chautauqua, at Worcester. But he is at his best as solo viola, occupying a distinguished place in New York's great Philharmonic. Our major symphony orchestras have for long been in the hands of gentlemen from overseas. Are our minor symphony orchestras also to be gobbled up?

Eight years of hard work building the New Jersey Orchestra have not been forgotten. Mr. James leaves New Jersey with a record of splendid service to Montclair. In appointing another conductor in his place Montclair is the loser. And—it isn't what they did but how they did it: they notified him of the change only a few weeks before this season's rehearsals were to have begun, after he had spent all summer preparing the season's programs. Wow!

It is good news that Carnegie Hall is to have a new organ, doubly good because not only will the new instrument (conjecturally) be an improvement, but

also because, if a new organ (and new organs cost like fury) is being put in the big auditorium, it looks as though the building were not going to be torn down soon, as was feared a few years back.

The late Andrew Carnegie was never quite pleased at the way the general public did not support Carnegie Hall. When he built it, he hoped that with the various halls, auditoriums and lodge rooms included within its walls, it would look after itself, financially. If I am not mistaken, this was not the case.

Still, be that as it may, with its not especially attractive interior, the place has atmosphere, traditions, memories, and one would regret to see it torn down. We are too prone, in this country, where goodness knows, there is little enough of what is known as tradition, to destroy what little we have in favor of that vague thing called "progress."

For instance, when Seventh Avenue was cut through, a really beautiful Colonial church was destroyed. Can one picture New York building a street around a church, as London did around St. Mary-le-Strand, where the church literally stands in the middle of the street and traffic passes around it on both sides?

It might be charged that there is inconsistency in Mephisto's decrying the destruction of churches, but that is apparent rather than real. A good general always respects the forces of his opponent, and then, too, there is an aesthetic question involved.

Reading of the death of Fanchon Thompson reminds me of the fiasco the poor girl made at the Metropolitan during an English season there in 1901, an unexplained and unfortunate occurrence. She was singing *Carmen*, her début, if I remember rightly, and had been much heralded in the part which she had done at the Comique in Paris. Something happened and she broke down and had to leave the stage in the middle of the performance. I don't think she ever sang in this country again. She certainly never did at the Metropolitan.

Col. Henry W. Savage, who staged this pretentious pre-season of grand opera in English found that what went at the American Theater in Eighth Avenue, did not draw at the big Broadway house. He had a good organization, one of its members being Clarence Whitehill who is a familiar at the Metropolitan now. Others were dear, fat Minnie Tracey, who was gathered to her Fathers last winter, Francis Rogers, Barron Berthald, Zélie de Lussan, Philip Brozel, a tenor of small stature and lovely voice, Joseph Sheehan, one of the best tenors America ever produced and one who, with a little more of something or other, it is difficult to say what, might have been a knockout, and a host of others, some of whom are still singing.

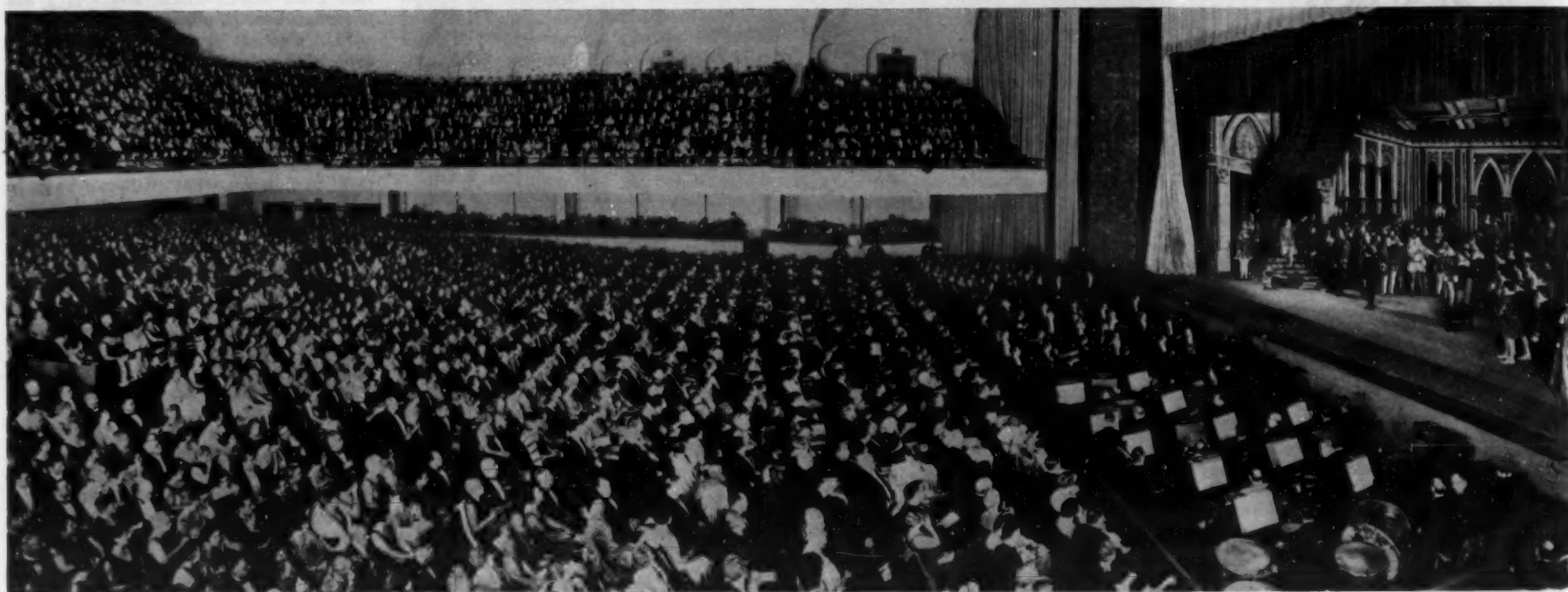
They tell me that Henry Hadley with his newly organized Manhattan Orchestral Society which gives its first concert on Sunday evening, Oct. 20, at the Mecca Auditorium, New York, is making it a fixed rule to perform a work by an American composer at every concert. For the opening concert he is doing a Nocturne by the late Henry F. Gilbert. Good work, Mr. Hadley,

Says your

Mephisto

San Francisco Thrills to Finest Opera in History of Local Company

Organization of Permanent Chorus Proves Important Asset in High Quality of Performances—Stars Win Acclaim by Vigor and Artistry of Their Characterizations—Pacific Coast Singers Give Excellent Vocal Account of Themselves—Conducting and Stage Investiture of Unusual Calibre—Special Praise for Far Sighted Efforts of Gaetano Merola.



© San Francisco News

SAN FRANCISCO THROWS TO AUDITORIUM FOR OPERA SEASON

SAN FRANCISCO, Oct. 1.—San Francisco has enjoyed the finest season of grand opera in the history of the San Francisco Opera Company. The performances of "Rigoletto," "Hansel and Gretel," "Il Trovatore," and "Pagliacci" have established new records for operatic artistry in these parts. Lauri-Volpi has become the idol of the hour.

"Hansel and Gretel," the second offering of the season, delighted its matinee audience. Queena Mario was an altogether charming *Gretel*, and Lenore Ivey, a Los Angeles girl, gave a very creditable performance as *Hansel*. Kathryn Meisle as the *Witch*, Eva Atkinson as *Gertrude*, and May Sewall, Adeline Rivero and Eugenio Sandrini in minor rôles, completed a most satisfactory cast.

A large part of the success of this Humperdinck operatic fairy-tale was due to the settings created by Armando Agnini, who designed them with one eye on the imaginative and fantastic elements of the tale, and the other on stage effectiveness. Karl Riedel made his first appearance here as conductor and performed his task well.

"The Elixir of Love" and "Trovatore"

Tito Schipa and Nina Morgana made their initial appearances in Donizetti's antiquated "Elixir of Love," which came to us as a novelty. Thanks to Schipa's ability as a comedian, Pompilio Malatesta's characterization of the quack doctor, Morgana's gifts as a sou-

brette, the spirited acting of the chorus, and the rhythmic appeal of the score, "The Elixir" proved delightful entertainment. Cimini conducted, which is to say that the orchestra was heard at its best.

With Elisabeth Rethberg, Lauri-Volpi, Kathryn Meisle, Giuseppe Danise, and Leon Rothier heading the cast, "Il Trovatore" proved the most perfect operatic performance San Francisco has yet heard. It can be discussed only in superlatives. Never have we heard *Manrico's* aria "Di quella pira" sung as thrillingly as Lauri-Volpi sang it. Vocally and histrionically he was at all times superb. Merola rewarded him with a kiss—a conductorial amen to the bravos of the crowd!

Rethberg's voice seems to have increased in volume during the past year, without the least sacrifice of quality. Her *Leonora* was beautifully sung and intelligently enacted. Meisle's interpretation of *Azucena* is well known here for its excellence, but she surpassed her previous performances on this unforgettable occasion. Her "Home to My Mountains" was an exquisite piece of vocal artistry.

Those excellent artists Danise and Rothier added real distinction to the supporting cast, and the minor rôles were ably performed by Ludovico Oliviero, Evaristo Alibertini, and Hilda Romain. The settings were of remarkable pictorial beauty, and every detail of the production was handled with ex-

traordinary excellence. Gaetano Merola conducted and shared in the ovation.

"The Barber of Seville" and "Bohème"

Schipa and DeLuca romped through "The Barber of Seville" in mirthful fashion. There was much clowning by Schipa, and there were times when the opera bouffe resembled a slap-stick comedy, but every one had a good time. There was much laughter on both sides of the footlights. Nina Morgana was *Rosina*, and a charming one, although she was not at her best. There was much excellent ensemble work by the principals as well as by the chorus. The performance went with a spontaneity and esprit de corps that kept it moving at a lively pace.

The orchestra, under the baton of Pietro Cimini, quite outdid itself. Cimini is one of the few opera conductors on the Coast who thinks orchestrally as well as vocally when reading a score.

"La Bohème" was just too sad. With two wholly inadequate persons in the cast, not even the combination of Elisabeth Rethberg, Leon Rothier and Danise could save the performance as a whole from being hopelessly mediocre. For, after all, a good *Rodolfo* is a prime requisite for a satisfactory perform-

ance of "Bohème." Gennaro Barra sang badly and his acting was impossible. The *Musetta* was also inadequate. In spite of the beauty of Rethberg's *Mimi* and the artistry of Rothier and Danise, this opera was the season's family skeleton. 'Twas a pity!

"Schicchi" and "Pagliacci"

The season's artistic standards were reestablished by DeLuca and Lauri-Volpi on the following night, when, assisted by Nina Morgana, they gave a remarkably fine performance of "Pagliacci." DeLuca's singing of the Prologue was a masterpiece of vocal and histrionic finesse. Lauri-Volpi made his third sensational success as *Canio* and Morgana surpassed all of her recent performances, vocally and dramatically, as *Nedda*. Minor rôles were well handled, and the chorus and orchestra responded admirably to the baton of Cimini. But the donkey had the temperament of an army mule!

The curtain-raiser—"Gianni Schicchi"—was noteworthy primarily because of DeLuca's portrayal of the title rôle. Eva Atkinson as *La Vacchia* was outstandingly good, and Nina Morgana was a beautiful *Lauretta*. This Puccini opus was picturesquely staged.

(Continued on page 30)

LEON SAMPAINX

MASTER SCHOOL OF PIANO PLAYING
ARTISTS' AND TEACHERS' CLASSES
SPECIAL COACHING FOR RADIO ARTISTS
REOPENED HIS NEW STUDIO

At Suite 57, Metropolitan Opera Building, 1425 Broadway, New York

FRED PATTON

BARITONE

A FEW PUPILS

MONDAY AND THURSDAY
AFTERNOONS

Studio 522
Steinway Hall
New York

Failure to Reach Vast Audiences at Root of Nation's Musical Woes, Says Erskine

By R. H. Wollstein

WHEN John Erskine accepted the headship of the Juilliard School of Music, there settled upon the hearts of music lovers a genuine relief and satisfaction that music pedagogy had secured the services of a man who stands as a Gibraltar of artistic integrity. But there arose also a politely subdued curiosity as to how a college professor, famous as a specialist in English literature, poetry, and philosophy had qualified for a headship of the sort.

Mr. Erskine's musical career had centered itself about his debut as a pianist a few months before, when, at a benefit concert for the MacDowell Foundation, he played one of three solo parts in a fairly formidable concerto. That came as a surprise. "Erskine? Why, Erskine's a professor. I didn't know he played!" It is interesting, therefore, to consider Mr. Erskine's own statement of his musical background.

"I can't remember a time that music wasn't a very active member of our home," says Mr. Erskine. "My parents loved music, not only in the sense of going to hear it, but by way of performances at home.

Hoped to Become a Professional

"I was taught to play the piano when I was five. Through my early years I worked earnestly in the hope of becoming a professional pianist.

"When I entered college, new interests crowded in upon me, and there were things I wanted to do more than to play. I soon found myself unable to give a fluent and creditable performance of anything except very *andante* hymn tunes. Hymn tunes do not stimulate pianistic fluency.

"So, musically speaking, I grew more and more inarticulate, until, perhaps five years ago, when an overwhelming desire laid hold of me to revive the old love again. Suddenly, I wanted desperately to play! I sought out my friend Ernest Hutcheson—long before we were associated, of course—and begged him to teach me. And ever since, I have been—and still am—one of his most admiring pupils.

MacDowell as a Teacher

"So much for the piano part of my musical past. While I was a freshman at Columbia, Edward MacDowell came there to teach, and I had the great delight of studying theory, composition, and orchestration under him. I never studied piano with him. MacDowell was a remarkable man—but he should

never have been a teacher. The imparting of the musical principles so deeply ingrained in his own fibre was extremely difficult to him.

"His tremendous genius lay in other directions, and it must have cost him an immeasurable sacrifice to teach at

MacDowell's teachings, perhaps, were those who in a measure already knew the ground that was being covered. I had studied the elements of composition before, and was not dependent upon his non-routine presentations.

"What I got from him was an ex-



John Erskine, Teacher, Writer, Musician, Whose Fame Has Been Enhanced by "Helen" and "Galahad"

© Murray

all. For all that, he seemed to enjoy it. His classes were full and enthusiastic, and his remarkable personality, striking against that enthusiasm of his pupils, gave off some brilliant sparks. Those who got most from

traordinary inspiration for music and art in general, for he was a man of great intellect and unusually wide culture; and always, his casual remarks and incidental anecdotes were more important—and more lasting in effect—than his more formal teaching. So, you see, I have never lived completely separated from music."

Mr. Erskine went on to discuss some of the aspects of music teaching in America that have struck him as notable, since his association with that profession.

"I find that music teaching is on a very high plane here. We—and by 'we' I mean the leading conservatories all over the country—have perhaps the best teachers, and certainly the best methods obtainable anywhere.

"One of the greatest steps forward in music teaching during the last thirty years is the development of student-group consciousness. In my own student days, for instance, I remember that my own relations with my teacher were delightful, and so were those existing between each of his other students and himself. But there it ended.

Teaching in America on High Plane

"Since 1900, I see a marked tendency toward emulating the group-life of the foreign *ateliers*. Students get to know each other and each other's angles of envisaging music and music problems. MacDowell tried to build up a group life with his own circle of pupils, and, in a large measure he succeeded. But what was a rarity in his day has become the general rule of today."

I asked Mr. Erskine to express himself upon the general status of music culture in the United States, and found his views based upon a most encouraging optimism.

"It seems to me that we have magnificent material to work with" he says. "There are miles upon miles of this country where people get no music whatever, except through phonograph records and radio programs. No attempt is made to reach them. Concert tours are conservative in route, leaving much of the country unprovided for. There exists a great music-hunger among us, and any crudities of taste must be accounted for, not by a natively inferior art-instinct, but by the fact that America as a whole (not New York) has heard very little music.

Would Develop Untouched Audiences

"There is a problem here that interests me greatly. The most crying need at present in America's musical development is not for more training of virtuosi, and not provision for bringing rising talent before metropolitan audiences that habitually get the best. The great need at the moment is to build up contacts between rising artists and the country's legion of untouched audiences.

"It is a mistake to think that the
(Continued on page 30)

N. Y. COLLEGE OF MUSIC

FIFTY-FIRST YEAR

114-116 East 85th Street, New York
CARL HEIN, AUGUST FRAEMCKE, Directors
HANS LETZ, Violin and Chamber Music

KARL JOHN, Vocal, formerly Met. Opera Co.; and 40 other eminent instructors.
Students for individual instruction may enter any time during the season. Send for Catalogue.

Mme. CLAY-KÜZDÖ

Voice Specialist

Is again located in New York, having recently spent five years in France and Italy—teaching, and coaching with leading masters.

SUMMER CLASSES for Students and Professionals.

NORMAL COURSE for Teachers. DICTION for the Speaking Voice.

Auditions without charge. Write for particulars.

Telephone: Riverside 0141

STUDIOS: 21 W. 95th STREET, NEW YORK

AUGUSTA COTTLOW

Internationally Renowned PIANIST

Studios: Steinway Hall—709, and 385 Fort Washington Ave., New York

Phone: Wadsworth 2906

Steinway Piano

Duo-Art Records

New York Recitalists Take Time By Forelock in Early Invasion

STARTING the concert season in New York slightly before the usual opening date of Oct. 1, is something of a risk on account of uncertainty of weather and the fact that the concert-going fraternity (also sorority) is apt to be still absent. However, there is no hard and fast line in these things, and good wine needs no bush.

Yolanda Greco and Florence Lyons

The first recital of the season was given in the Town Hall by Yolanda Greco, harpist, making her first appearance in New York, and assisted by Florence Lyons, soprano. Miss Greco displayed complete command of the resources of her instrument and played, furthermore with fine tone and obviously good sense of interpretation. She deserves particular commendation for not driving the possibilities of the harp beyond the point where volume overcomes beauty of sound.

A group of transcriptions of early Italian pieces proved of rare charm and these were well contrasted with a similar group by contemporary Italian composers. The concluding group, also from the same country were all original harp solos. Particularly striking were an Improviso by Pinto and a Legenda by Domenico Sodero.

Miss Lyons sang an aria from Victor Herbert's "Natoma" and a group of songs in English by Curran, Spross, La Forge and Rogers. Her voice proved pleasing and her interpretations intelligent and interesting. Eduardo Dino Anghinelli played excellent accompaniments. The audience was large and was very appreciative of the work of both artists. H.

Rhys-Rees Morgan Tenor

Rhys-Rees Morgan, Welsh tenor, whose singing is not unknown to New York audiences, was heard in Carnegie Hall on the evening of Oct. 1. Mr. Morgan's singing displayed the qualities of fine legato and excellent enunciation which have distinguished his work heretofore. An aria from Handel's "Atalanta" was particularly well done, and Cavaradossi's aria from Act I of "Tosca" was effective as were songs by Protheroe, Kramer, Treharne and other American composers. Samuel

Harwill played effective accompaniments and appeared as soloist in compositions of his own. H.

Esther Dale Sings

Esther Dale, soprano, who, more than once, has opened the recital season, very nearly did so this year, in an appearance in the Town Hall on the evening of Oct. 1. Miss Dale's intellectual approach to her program which has been one of the features of her singing heretofore, was again evident, as was the good taste in the choice and rendition of her numbers. The old English "Sumer is Icumen In," more effective in its original form as a round with a drone bass, proved, however, of decided charm as sung by Miss Dale. A French group by Poldowski, Debussy and Ravel were interesting, and a group in English was much appreciated by the audience. John Doane played his customarily fine accompaniments. D.

Eustace Horodyski's Debut

Eustace Horodyski, pianist, made his American debut in Carnegie Hall on the evening of Oct. 2. Mr. Horodyski is a sincere pianist of the cerebral rather than the emotional type. His playing was distinguished for carefully thought-out effects, all musical in content, and for the obviously intelligent conceptions. The very long Bach Chaconne in Busoni's arrangement opened the program, followed by way of contrast by Mozart's Sonata in A Major. The Brahms Waltzes, which came next were less interesting than the final group of beautifully played Chopin. Here is a pianist who will bear watching. He should play Bach and Brahms more weighty pieces very beautifully.

Margaret Shotwell, Pianist

Margaret Shotwell, pianist, was heard for the first time in New York in the Town Hall on Tuesday evening, Oct. 1. A darkened auditorium, slowly parting curtains, spot-lights and a flower decked stage added nothing to Miss Shotwell's performance. Her playing, one felt, shorn of spectacular

trappings, might have stood by itself on account of a really fine pianistic tone of decided volume. As it was, the eye was disturbed and the ear also suffered through frequently incorrect notes. Miss Shotwell played a group of Chopin numbers, the B Flat Minor Sonata by the same composer, and modern pieces by Albeniz, Debussy and Scriabine, ending with Liszt's "Mephisto" Waltz. H.

Coppola Delights Audience

Carmine Coppola, flautist, an unusually fine exponent of this instrument, delighted a large audience in Carnegie Hall on the evening of Sept. 29. Mr. Coppola, in numbers by Bach, Gluck and Mozart, not only displayed the virtuosity which one expects from the flute, but a fine, smooth and unusually varied tone which made his playing a real pleasure and proved effectively that the flute can be an interesting solo instrument. Livia Marraci, soprano, contributed numbers with dramatic fervor, as did Giuseppe Radaelli, tenor, the latter of whom is not unknown to New York operagoers. Guiseppe Bamboschek was at the piano. D.

First Barbizon Recital

The first Barbizon Sunday Afternoon Concert of the season was given on Sept. 29 by the Barizon String Quartet assisted by Elizabeth Gutman, soprano. The string organization, composed of graduates of the Juilliard School, includes Michael De Stefano and Vittorio Giannini, violins; Paul Rabinoff, viola, and John Frazer, 'cello. Their portion of the program was Beethoven's Quartet in F, Op. 18, No. 10, Glazounoff's "Interlude in Ancient Style" the well-known Andante Cantabile of Tchaikovsky, and Grainger's "Molly on the Shore." In all of these the young players showed enthusiasm.

Marcel Dupré Plays at Wanamaker's

After an absence of five years, Marcel Dupré, the eminent French organist, a member of the Paris Conservatoire, appeared in the Wanamaker Auditorium on Sept. 30, before a capacity audience, giving the first of the season's recitals there. The work of major interest was Mr. Dupré's recently completed Second Symphony, which had its first hearing at Princeton shortly before this concert, and its first New York performance on this occasion. It proved vigorous and interesting, written in a somewhat modern idiom, the Toccata being especially fine. An Overture by James H. Rogers opened the program, which included, as well, numbers by Handel, Daquin, Widor, Franck and Bach. Mr. Dupré made one of his masterly improvisations on themes handed to him from the audience by Frank D. Sealy and Harold Vincent Milligan, the latter of which was worked into an impressive fugue. Many well-known organists were in the audience. B.

Farnam Opens Series

The series of recitals by Lynnwood Farnam on "Bach and his Forerunners" began on Oct. 6 at the Church of the Holy Communion. Beginning with a Canzona by the Italian, Gabrielli, there followed works by Attainnant, Bach, Purcell, William Byrd and Vincent Lubeck and finally Bach's stupendous Fuga Ricercata. The entire program was played without any intermission. Contrast and variety figured in the arrangement of the list and an effort was made to give a characteristic touch to both period and school of each composer. Mr. Farnam is above all a musician who never uses his extraordinary technic for the purpose of display. His uncanny aptitude for changing registrations without the slightest halt in the rhythm, his restraint in working up a climax and his sense of proportion are always evident. Beautiful indeed was his playing of the chorale, "Wie schoen leuchtet der Morgenstern," in which the melody was projected in an unobtrusive yet distinct manner over the supporting accompaniment and was finely colored and exquisitely shaded. Bach's Ricercata, in which the six voices were easily followed, was wonderful, so cleanly were they all enunciated. It was a fitting close to a fine recital. B.

CLARENCE ADLER
Eminent Pianist and Teacher
ANNOUNCES the opening of his NEW STUDIO
at
336 Central Park West, New York City

JOHN DOANE

Re-opened
his NEW YORK Studio
6 East 36th Street
for the Season 1929-1930

Voice Training • Song Repertoire
Accompanying • Oratorio • Diction

Telephone: Caledonia 8026

MAAZEL

**New York Recital
TOWN HALL**

Friday Evening, November 1st, at 8.15
Concert Management VERA BULL HULL
Steinway Bldg., 113 W. 57th Street, New York

MILWAUKEE ENJOYS OPERA IN ENGLISH

American Opera Company Opens Season with Vigorous Performance

MILWAUKEE, WIS., Oct. 3.—The American opera company which has appeared here for a solid week at the Pabst Theater has proved a refreshing treat to even the jaded operagoers of this city who have had the privilege for a number of years of hearing the Chicago Civic Opera Company.

The first night was devoted to "Madame Butterfly", and so keen was the appetite for the old Japanese love story in song that the house was jammed and many were turned away. The first night was the first number of Margaret Rice's Fine Arts course of concerts. Large houses have also greeted the opera company for the remainder of the week.

The musical play under the deft management of this company becomes a brisk and vital drama which is far more convincing than opera usually is. The singers include no great stars but neither do they include any singers of minor stature. The cast is well balanced, the attention is on the play and music and the results are wholly captivating.

Singing in English also proved an asset though not as much of a boon as many music lovers might expect. Not all of the singing is intelligible from the standpoint of language. Miss Cecile Sherman was a delightful *Cio-Cio-San*, Charles Hedley was an upstanding *Pinkerton* with plenty of vocal capacity,

Miss Harriet Eells made much of the rôle of *Suzuki*, and Mark Daniels was a first rate *Sharpless*.

Isaac Van Grove made a great deal out of his small orchestral forces and he contrives to cover up the bare spots remarkably well. The opera moved along briskly and the audience appeared more than pleased.

Not less than a fine performance was given of the perennial "Faust." Here again the American company dusted off the old traditions to some extent and started a lot of new ones. Settings were simple and highly effective. John Moncrieff was a towering *Mephisto* with a booming voice. He dominated the stage easily despite a bad cold. Natalie Hall was a lovely *Marguerite*. Charles Kullman was the elderly *Faust* and Clifford Newdall the lover. The change of cast for "Faust" was effective.

"Carmen," too, proved a popular offering with Bettina Hall in the name rôle, Charles Kullman as *Don Jose*, and Willard Schindler as *Escamillo*. There were many brilliant moments in the opera, with Miss Hall giving the gypsy rôle much of swing and abandon. Best of all, the singers are young and they look their parts. The audience was most responsive.

The American Opera Company provided a truly fitting and highly enjoyable opening for the Milwaukee musical season.—C. O. S.

Stell Andersen to Fill European Dates with Silvia Scionti

Stell Andersen, pianist, sails for Europe on Oct. 12 to fill a number of two-piano recital engagements in England, Italy and other countries with Silvia Scionti. She will return Nov. 20 to embark on her American tour.

ISADORA DUNCAN DANCERS DELIGHT LARGE AUDIENCE

Group of Ten Under Irma Duncan Give Well-Contrasted Program in Carnegie Hall

The Isadora Duncan Dancers, "from Moscow" directed by Irma Duncan, appeared in Carnegie Hall on the evening of Oct. 6, before an audience of size which was lavish in its applause.

To one who has followed Isadora's type of dancing since she first burst upon her native country two decades ago, the present recital held nothing particularly new. Indeed, one detriment to this entire type of terpsichorean art, in spite of its claim to freeing itself from the shackles that hitherto bound it, is its monotony, the monotony of a comparatively small gamut of gesture and pose.

Viewed critically, there was much to be desired. An almost invariable lack of keeping time, of the bringing down of the foot with the beat instead of a second after it for instance, and the diagonal entrances were monotonous as was the repetition of more or less set figures (one was repeated seven times by actual count) all of which detracted from complete enjoyment. This, and gestures evidently fraught with meaning, though just *what* meaning never was clear, were the failings of the group.

Irma Duncan "interpreted" three Etudes and Scriabine. Program notes would have aided much in making her intentions clear. It cannot be said that Miss Duncan's work at any time was on a par with that of her pupils.

Maurice Sheyne, pursued most of the time by a speed demon, played for the dancers and the singer, and with Emanuel Bay at a second piano, reproduced three movements from Schubert's C Major Symphony which opened the recital.—H.

"SWEETHEARTS" OPENS HERBERT OPERA SEASON

Composer's Outstanding Successes to Be Revived During Autumn Season

Inaugurating a series of revivals of the most popular operatic works of Victor Herbert, that composer's "Sweethearts" was sung at the Jolson Theatre beginning Sept. 21. The Messrs. Schubert, who are responsible for the revivals, have assembled a company which in some cases is more than adequate, in others less so.

"Sweethearts," whose book is by Harry B. Smith, dates from 1913. It is of the hyper-romantic school of opera with heavy leanings on "The Prisoner of Zenda" sort of story where princelings fall in love with daughters of the people and yet all ends well.

The bright particular star of the performance was Gladys Baxter who not only has a fine voice but who knows how to use it. To this she adds considerable dramatic instinct and an incisive if somewhat remote stage manner. Charles Messenger, whose work on Broadway is not unknown, was the romantic prince in riding clothes which may be the fashion in the fabulous kingdom to which he was heir, but were certainly not current anywhere else in the inhabited globe. His singing was good if unimpressive. Detmar Poppen, the comedian, was reasonably funny.—H.

Stokowski Conducts His First Radio Concert

PHILADELPHIA, Oct. 7.—Before the smallest audience that ever occupied the Academy of Music, Leopold Stokowski yesterday led the Philadelphia Orchestra in its first broadcasting performance. A little more than a score of guests sat in the dim auditorium and watched the conductor, coatless and collarless, play a superb program for an unseen audience. The concert was given on the Philco hour over the National Broadcasting network.

The program included a transcription by Stokowski of a Bach Prelude and Chorale for organ, the Mozart G Minor Symphony and the Overture and Bacchanale from "Tannhauser."

Stokowski introduced each number with a brief explanation, and made a short address at the end, as did Edward Davis, president of the Philco company. The next radio performance of the Philadelphia Orchestra will be on Nov. 3.

RUTH KEMPER CONDUCTS

Violinist Leads Players at Salzburg Orchestral Academy

An institute for the training of young conductors was founded this summer at Salzburg under the directorship of Dr. Bernhard Paumgartner. It is to be a laboratory in which students will study not only the orchestral scores and the technique of the baton, but will actually conduct an orchestra.

Dr. Paumgartner, Director of the Mozarteum, has expressed himself as most interested in the project and has given his enthusiastic cooperation to the first summer of work of what will be called the Salzburg Orchestral Academy. On Sept. 4 a symphony concert was given in the large hall of the Mozarteum at which five of the young conductors appeared.

Among the Americans who distinguished themselves as conductors on this occasion was Ruth Kemper, the gifted young violinist, who has been concertizing abroad during the last year and a half. Miss Kemper conducted Mozart's E Flat Symphony and gave decided promise of her skill as a conductor.

Elsie Cowen Joins Columbia Broad- casting System Forces

Elsie Cowen, pianist and accompanist, has joined the forces of the Columbia Broadcasting System, where she will coach soloists and ensemble groups and also play at auditions. Miss Cowen was for a number of years accompanist and coach in the New York studio of Dudley Buck, who has gone to Chicago to take charge of the voice department of the Columbia School of music.

ADOLFO BETTI

Violin Instruction

and

Ensemble Classes

for a Limited Number
of Advanced Pupils

Hotel Ansonia, New York

JOINT RECITAL



Photo by Apeda, N. Y.

NYRA

Dorrance

SOPRANO

PRINCE ALEXIS

Obolensky

BASSO CANTANTE

CARNEGIE HALL,

Sunday Evening, October 20

Management: MARGARET KEMPER

Steinway Building

New York City

ORCHESTRA HEADS TO MEET ANNUALLY

Symphony Managers in Detroit Organize Informal Association

DETROIT, MICH., Oct. 1.—A meeting of orchestra managers was held here last month, which assembled informally a gathering of a majority of those who control the destinies of the nation's leading orchestras. The meeting was held at the suggestion of George Leslie Smith, manager of the Los Angeles Philharmonic, who felt it might be very profitable for the managers of the leading orchestras of the country to discuss some of the problems common to all the symphony orchestras in the country, and to present for consideration and advice any peculiarly local problems.

Those present were Arthur Judson of the New York Philharmonic-Symphony and the Philadelphia Orchestra, Henry Voegeli of the Chicago Orchestra, Mrs. Adella Prentiss Hughes of Cleveland, Arthur J. Gaines of Minneapolis, Jefferson B. Webb of Detroit, William E. Walter of St. Louis, George Leslie Smith of Los Angeles, Roy E. Hornikel of Cincinnati, Frank Slyde of Seattle, Mrs. E. V. Housinger of Syracuse, Mrs. M. Donald Spencer of Portland, Ore., A. W. Widenham of San Francisco, Maurice Van Prag, assistant manager of the New York Philharmonic-Symphony, C. J. Vosburg, assistant manager of the Cleveland Orchestra, and Murray G. Paterson, secretary of the Detroit Symphony.

An all-day session was held at the Detroit Golf Club where the managers were the guests of Mr. Webb. After a very profitable talk which was largely in the nature of an "experience" meeting, it was decided that while the conference had proved the desirability of the managers getting together once a year to exchange views and thresh out problems, it was not advisable to organize a formal association as had been suggested. It was given as a reason that local conditions in the various cities which support orchestras differ so widely in essentials that such an organization might hinder rather than promote the objects sought.

In the end it was decided to have such a meeting once a year which would be open to any and all managers of symphony orchestras who might wish to attend, and to arrange for these meetings, to appoint an executive committee of three with a secretary-treasurer to serve for a year, the chairman of the executive committee to appoint such necessary sub-committees as might be necessary to consider any special problems brought up at the annual meeting.

The executive committee for the coming year comprises Jefferson B. Webb of Detroit, chairman; Arthur Judson of Philadelphia and New York; George Leslie Smith of Los Angeles. Murray G. Paterson of Detroit was made secretary-treasurer.

CIVIC SYMPHONY MEETS

Boston Organization to Give Three Concerts This Season

BOSTON, Oct. 4.—The Boston Civic Symphony, Joseph F. Wagner, conductor, began rehearsals on Oct. 2, its membership composed as in former years of music teachers and talented amateurs. Three performances will be given this season.

The orchestra was formed in 1925, and makes a feature of at least one American composition on each of its programs. In the past four seasons a number of premieres of significant works have been given, among them Pierre's Suite "Izyl." The directors are Augustine L. Rafter, assistant superintendent of public schools; Mrs. William Arms Fisher, Warren Storey Smith, Frederick S. Converse of the New England Conservatory of Music and Mr. Wagner.

Lucia Chagnon Fills Engagements

Lucia Chagnon, soprano, appeared in Boston during the biennial convention of the National Federation of Music Clubs, and later gave two concerts in Boulder, Colo. She also gave a recital at Bay View, Mich., being accompanied by William Reddick, director of the summer school there. In addition to operatic arias, her programs included songs by Schubert, Godard and Carew.

QUAKER CITY TROUPE TO MAKE OPERA TOUR

Pennsylvania Grand Opera Company to Visit Leading Cities in East and South

PHILADELPHIA, Oct. 3.—A tour of the leading cities of the east and south is announced by the Pennsylvania Grand Opera Company, in addition to a two weeks' season in Philadelphia. Opening in Springfield, Mass., on Oct. 24, the company will visit New England for a week; coming then to Philadelphia for a week of performances at the Metropolitan Opera House beginning Nov. 4. The tour will then be resumed, with a second week in Philadelphia scheduled to begin on Feb. 3.

The itinerary to date includes the following cities: Buffalo, Pittsburgh, Toronto, Trenton, N. J., where the company will open the new Shrine Temple; St. Louis, New Orleans, Macon, Ga., Shreveport, La., where the new City Auditorium will be opened; Richmond, Atlanta, Birmingham, Mobile, Louisville, and Providence, R. I.

Aldo Franchetti, composer of "Naniko San," given its premiere by the Chicago Civic Opera two years ago, will be the principal conductor, according to the announcement of Francesco Pelosi, general director. The entire personnel of the company will be taken on tour, including the ballet under the direction of Mlle. Merle.

The repertoire for the first week in Philadelphia is to comprise "La Forza del Destino," "Lucia," "Faust," "Rigoletto," "Cavalleria Rusticana" and "Pagliacci," "Madama Butterfly" and "Aida."

Philadelphia Civic Opera Engages Sophie Braslau for "Carmen"

Sophie Braslau, contralto, appeared at the Worcester Festival on Oct. 2 and gave a radio program "at the Baldwin" on Oct. 6. She has been engaged by the Philadelphia Civic Opera Company to sing the title rôle of "Carmen" on Oct. 23, and will also appear in the concert version of "Boris" to be given by the Philadelphia Orchestra.

FACULTY MEMBERS FILL CONCERT ENGAGEMENTS

Teachers of Cleveland Institute Make Frequent Public Appearances

CLEVELAND, O., Oct. 1.—Herman Rosen, violinist, and member of the faculty of the Cleveland Institute of Music, gave the opening recital at the Institute on Sept. 27. His program included two compositions by Cleveland composers. One of them, "California Humoresque," was Arthur Loesser's introduction to Cleveland audiences as a composer. The other was "Scherzo Serenade" by Beryl Rubinstein, director of the piano department, and dean of the faculty. Mr. Rosen, who played in Springfield, Ohio, on Sept. 24, will make his New York debut at the Town Hall on Oct. 10.

Arthur Loesser, member of the piano faculty, and Victor de Gomez of the cello department, appeared at the Coolidge Festival in Washington. Mr. Loesser will play with the Cleveland String Quartet at the Town Hall, New York, on Oct. 12. Josef Fuchs, of the violin faculty, will be soloist with the Cleveland Symphony Orchestra, Oct. 31.

EASTMAN AWARDS MADE

Scholarship Winners are Announced by Dr. Hanson

ROCHESTER, N. Y., Oct. 3.—The Eastman School of Music has awarded 115 scholarships for the current year, according to an announcement of Dr. Howard Hanson, director. Fifteen states are represented by scholarship winners, the number from other cities than Rochester being sixty-four.

Twenty scholarships were awarded in piano, twenty-one in voice, twelve in violin, six in composition, four in cello, three in organ, one in viola, thirty-one in orchestral instruments, and seventeen honorary scholarships. The number does not include those awarded in the opera department, which will be announced later. Awards were made by Dr. Hanson and Emanuel Balaban.

Maazel to Give New York Recital

Maazel, pianist, gave several concerts in Germany before leaving for America on October 12. He will give his first New York recital on Nov. 10 in the Town Hall. His American season opens at Bristol, Va. on Oct. 28, and will extend to March 1, according to his manager, Vera Bull Hull.

CONSTANTINO

and

PIETRO



Grace Salon of Art, Inc.

YON

Beg to announce the reopening of the School for the Season 1929-30. New and former students are invited to reserve time for lessons as soon as possible.



Micklin

VOCAL, PIANO, ORGAN, COMPOSITION and LITURGY
852 CARNEGIE HALL

Phone: Circle 0951

New York City

ISABEL
MOLTER
DRAMATIC SOPRANO

Recital Management ARTHUR JUDSON
Steinway Hall, New York City

ROXY

50th St. and 7th Ave.
Personal Dir. S. L. ROTHAFEL (Roxy)

People of discriminating taste enjoy Roxy's with the best in talking pictures, and diversissements. Roxy Symphony Orchestra of 110—Entrancing Ballet—32 Roxyettes.

Ann Arbor School of Music, in Fiftieth Year, Becomes Department of Michigan University



State-Senator Charles A. Sink of Michigan, President of Ann Arbor University School of Music

FEW musical enterprises in the country equal, and it is safe to say, not many approach in scope of activity the University School of Music at Ann Arbor, Mich., of which State Senator Charles A. Sink is president. Mr. Sink, who has been mentioned as candidate for lieutenant-governor on the Republican ticket next fall, finds time for his musical activities when not engaged in political enterprises.

With the opening of the present season, the University School of Music becomes a part of the University of Michigan, a step which is to the advantage of both organizations. Hitherto, the interlocking activities have been conducted on a cooperative system.

The University Musical society which has heretofore maintained the University School of Music, was organized in 1879 for the purpose of creating and developing musical culture in the University community generally. Its efforts, according to the *Washtenaw Tribune* of Ann Arbor, were along two principal lines: the maintenance of a School of Music, wherein instruction should be provided on a basis comparable with the instruction provided in other branches of study; and secondly, the maintenance of a choral union and in connection therewith the giving of concerts by renowned artists and musical organizations.

Main Policy Unchanged

Under the amalgamation, the University Musical society through its board of directors will continue in charge of the affairs of the School of Music, subject to the approval of the board of regents of the University. Members of the faculty and students will enjoy all the privileges of those in other schools and colleges of the University and likewise will be subject to all general regulations.

The University School of Music building contains the administration offices, teaching studios, a large number of practice studios, and an audi-

Long a Potent Force in Country's Musical Development under State Senator Charles A. Sink, School Is Merged into State Institution—Scope of Activities of Unusual Breadth

torium where student recitals and choral rehearsals take place. This building was completely remodeled a few years ago and now contains about seventy-five studios.

Hill Auditorium

Hill Auditorium was constructed in 1912-1913 from funds bequeathed to the University by the late Arthur Hill of Saginaw. It has a seating capacity of about 5000, which makes it admirably adapted for concert series and the May festival. Classes in theory, history of music, etc., are held in the rooms directly back of the main auditorium.

During 1928-1929, the School of Music of the University was made the beneficiary of two important bequests. William H. Murphy of Detroit, a patron of the arts and friend of the University, left \$50,000 to be used in the furtherance of music at the University. Charles H. Ditson, music publisher of New York and Boston, bequeathed the sum of \$100,000 to be used in the interests of music at the University. This latter bequest was one of eight similar amounts left to university schools of music and conservatories in the East and Middle West.

University Choral Union

The University Choral Union with a membership of over 300 is conducted by Musical Director Earl V. Moore. It rehearses each Tuesday evening and takes part in several of the May Festival concerts each season. It has the distinction of having presented practically all of the larger, and many of the smaller choral works.

One of the outstanding musical events of each year is the concert given during the week of the School-masters' Club meeting in Ann Arbor, usually late in April, by an orchestra composed of the best musicians in the high schools of the State. This concert is organized and conducted by Professor J. E. Maddy of the department of public music. It serves to present to the educators of the State, a vivid demonstration of the progress that is being made by the musicians in the secondary schools.

Choral Union Series

Usually about 200 young players come to Ann Arbor for the two days of rehearsal and concerts. Each year several directors of music in high schools are invited to appear as guest conductors. The chorus of 350 voices of the Ann Arbor High School, under the direction of Miss Juva Highbee, also participates in the programs.

The University School of Music, in conformity with its policy of providing its students with ample facilities not only for study, but also for hearing the best music presented by worthy artists and the organizations, main-



Earl V. Moore, Musical Director of University School of Music, Ann Arbor, Mich.

tains several series of concerts which bring to Ann Arbor many leading musicians.

In the fifty-fifth annual Choral Union Series for 1929-1930, the following artists and organizations will be heard:

Giovanni Martinelli, tenor; Detroit Symphony, Ossip Gabrilowitsch, conductor; Ignace Jan Paderewski, pianist; The English Singers; Lener-Budapest String Quartet; Claudia Muzio, soprano; Jascha Heifetz, violinist; Vladimir Horowitz, pianist; Elisabeth Rethberg, soprano; Detroit Symphony.

As a fitting climax to the season's musical activities, the May Festival has been given annually since 1894. This consists of six concerts in four days and enlists the services of the Chicago Symphony Orchestra under the conductorship of Frederick Stock; the University Choral Union, Earl V. Moore, conductor, and the Children's Chorus. World renowned soloists are always engaged, the finest choral and

orchestral works performed, and in the miscellaneous programs, important arias and concertos have been given many hearings.

Faculty Concerts

Another important course, known as the Faculty Concert Series provides interesting programs of solo and ensemble music, both vocal and instrumental. This Series is presented by members of the faculty of the School of Music, who are assisted from time to time by other artists of recognized standing. These concerts are complimentary, not only to members of the University, but to the general public as well. The University Symphony orchestra appears frequently in these concerts, assisted by members of the faculty and guest soloists.

A series of organ recitals is given on the new organ in Hill Auditorium by Professor Palmer Christian, University organist. These recitals take place each Wednesday afternoon during the academic year and are given without admission charge.

Summer Camp Classes

As described in a recent issue of *Musical America*, several courses in public school music were given in the Summer session of 1929, at Camp Interlochen by members of the teaching staff. These courses make use of the unexcelled facilities for observation provided by the National High School Orchestra and Band, under the baton of Professor J. E. Maddy. Under certain conditions these courses are accepted for credit toward degree requirements.

A number of scholarships and special awards are open to students in this school, and certain funds are available to them as loans.

The Juilliard Musical Foundation

(Continued on page 33)

ESTABLISHED 1857



**PEABODY
CONSERVATORY**

OTTO ORTMAN, Director
BALTIMORE, MD.

The oldest and most noted Conservatory in the country. Circulars mailed

INSTITUTE OF MUSICAL ART of the Juilliard School of Music

FRANK DAMROSCH, Director—120 Claremont Ave., New York, N. Y.

LAWRENCE CONSERVATORY OF MUSIC

A DEPARTMENT OF LAWRENCE COLLEGE

Carl J. Waterman, Dean

Appleton, Wisconsin



MASTER INSTITUTE OF UNITED ARTS

MUSIC OPERA CLASS PAINTING SCULPTURE ARCHITECTURE
313 WEST 106TH STREET Phone: Academy 3860 LECTURES
NEW YORK CITY

The Cleveland Institute of Music

FALL TERM OPENS SEPTEMBER 18

Opera School Orchestra School Public School Music

Courses lead to Teacher's Certificate and Degrees
Faculty of nationally known artists includes

LOUIS PERSINGER (Teacher of Yehudi Menuhin)

Send for Catalogue 29m outlining courses, fees and dormitory rates.

MRS. FRANKLYN B. SANDERS, Director

2827 EUCLID AVENUE

CLEVELAND, OHIO

MUSICAL AMERICA

Founded in 1898 by John C. Freund

Published by

The MUSICAL AMERICA CORPORATION

Suite 1401-4 Steinway Building

113 West 57th Street

New York

JOHN F. MAJESKI, President; A. WALTER KRAMER, Vice President; KENNETH E. COOLEY, Secretary and Treasurer

Telephone: Circle 0522

Cable Address: MUAMER

A. WALTER KRAMER

Editor-in-Chief

Chicago Office:

MARGIE A. MCLEOD, Business Manager

Suite 1155, Peoples Gas Building

122 South Michigan Ave.

Telephone: Harrison 4544

Subscription Rates: U. S. A. and Possessions, \$3 a year; Canadian, \$4; Foreign, \$5. Single Copies, Twenty Cents.

Who Are the Twenty Greatest?

CONSIDERABLE interest attaches to the selection by ballot of the twenty greatest American musicians as sponsored by the Barbizon and Barbizon-Plaza Art and Music Centre in New York. It is the desire of the Barbizon directors to honor the twenty musicians who receive the largest number of votes by placing their names on plates in the main auditorium of the Barbizon-Plaza, which is now under construction.

The project is one worthy of high praise. We are, indeed, heartily in sympathy with honoring the living. The Barbizon music department, which presents annually several series of excellent concerts, deserves much credit for coming forward with this plan.

But despite the worthiest of intentions the ballot is not a satisfactory one. It errs on the side of omitting American musicians about whom there can be no dispute. The use of the word American has always proved something of a stumbling block.

The ballot includes American and foreign-born musicians, several of them far more intimately associated with the land of their birth than with our country. It would indeed have been a matter of wisdom to aim at consistency. For example, in the list of ten singers, from which the voter is to select five, we find Mary Garden and John McCormack, but we do not find Amelita Galli-Curci nor Ernestine Schumann-Heink. If the former are eligible as foreign-born musicians identified with America, certainly the latter two are also! What shall we say of the omission of Sophie Braslau, Paul Althouse, Mario Chamlee, Cyrena Van Gordon, Roland Hayes, Lucy Gates and Mabel Garrison, to mention but a few native-born singers of high reputation?

Among the ten composers offered for vote we find neither Henry Hadley nor John Powell, two outstanding creative Americans, nor Chadwick nor Foote, though the little known name of John Adam Hugo, a foreign-born composer of an excellent brief opera, "The Temple Dancer," given at the Metropolitan a decade ago, is listed, as is Harvey B. Gaul, a gifted composer who would disclaim the word greatest as applied to him-

MUSICAL AMERICA for October 10, 1929

self. Similarly John Powell, a pianist of international reputation, is not among the ten instrumentalists, though Percy Grainger, Harold Bauer and Leopold Godowsky are listed—all of foreign birth. Likewise the composer of the "Ballet Meccanique," who has yet to present himself for critical appraisal as a concert pianist.

The ten conductors to be voted upon include Bandmasters Sousa and Goldman, but omit Arthur Pryor. Conspicuous by their absence are Alexander Smallens, Howard Barlow, Philip James, Frank St. Leger.

It would be more than interesting to know who the twenty greatest American musicians are, preferably twenty American-born. MUSICAL AMERICA welcomes an expression of opinion on this subject from its readers.

Great Newspaper's Tribute to Musical America

An Editorial in "The Christian Science Monitor," August 31, 1929

Getting Off a Musical Byroad

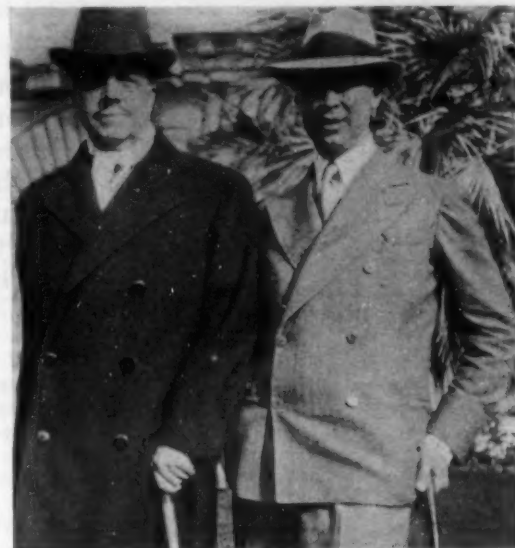
MUSICAL AMERICA, the periodical wherein John C. Freund recorded the progress of the art of tone in the United States for a long time, announces itself, after a few years of experimenting, as returning to its traditional ways. Placed under the direction of men who were associated with Freund, it declares its purpose to get back in the editorial path struck out by him. Policies hastily discarded as belonging only to the days which Freund knew are recalled and revived as being suited precisely to a moment which he foresaw.

To follow the former publisher, brilliant and influential though he was, should really prove no difficult matter for those lately assuming charge. To continue his methods, the main thing necessary for them to do, no doubt, is to take their task seriously. For serious in his attitude toward the subject under consideration in his paper Freund always was, in spite of his continual inclination to fun. He was, indeed, a wit; but in the true literary meaning. He laughed about music, but he never wrote of it, contemptuously; he laughed at musicians, but he knew how to do so without hurt to anyone's feelings. He had a technique of humor which comes down the line of Aristophanes and Cervantes; piquancy of remark with good-natured intent. He understood mockery, but the person whom he paragoned he could look in the face afterward.

Like all writers who have the inner secret of laughter, he had the knack of laying hold on trifles, rigging them out gayly and parading them as important. His talent in this regard was supported by an observation that saw just enough and not too much. He knew the facts wherewith he filled his columns, and he was acquainted with the men and women whose names he put into print. His attitude as humorist enabled him to go on commenting indefinitely. Erasmus could praise folly in chapter upon chapter. Meredith could have lectured on comedy until now.

Poorer outlook for a musical criticism that treats the theme with disrespect, and that goes in pursuit of sober concerns to make them ridiculous. There comes before long the end of the trail. First and last, then, the question with the new MUSICAL AMERICA organization is perhaps not so much one of continuing the march from where the original proprietor stopped as of getting off a byroad to the main route of travel.

Personalities



At Monte Carlo: Serge Prokofieff (at Right) with the Late Serge Diaghileff

Prokofieff—It was at Monte Carlo last April when rehearsals of the Prokofieff ballet, "The Prodigal Son," were under way that the accompanying snapshot was made of the composer and his famous countryman. After several seasons' absence, Prokofieff returns to the United States this season for a concert tour in January, February and March.

Schumann Heink—Ernestine Schumann Heink, who recently returned to this country from a visit to Germany, reports that operatic conditions in the smaller German cities are pathetic. "The middle classes spend what money they have on the big festivals," said the contralto, "but in the smaller cities the people are too poor to keep their opera houses open, so the others hear no opera at all!"

Hambour—French papers announce that Mark Hambour will appear as Beethoven in a sound film with a British cinema company. The film will be made in three versions with the dialogue in French, English and German respectively. During the action, Mr. Hambour will play the "Sonata Pathetique" and will conduct the "Eroica" and the Choral Symphonies.

Windingstad—The Order of St. Olav was recently conferred upon Ole Windingstad, conductor of the Norwegian Singing Society of Brooklyn, by King Haakon of Norway. A testimonial concert in honor of Mr. Windingstad will be given at the Brooklyn Academy of Music on Oct. 18 by the Choral Society "Lerken" and the United Norwegian Singers of New York.

Coates—Albert Coates, the British conductor, who was heard with such success with the Philharmonic-Symphony at the Lewisohn Stadium last summer, has recently conducted "Boris Godounoff" at the Berlin State Opera. He is the first Englishman to wield a baton in Berlin since Sir Arthur Sullivan conducted "The Mikado" there some thirty years ago.

Low—Rosa Low, who spent her vacation at Lake Placid, wired her manager that she had the greatest thrill of her life viewing Lake Placid from an aeroplane 3500 feet up. This, perhaps, was a trial and will result in Miss Low's using aeroplane instead of railroads on her concert tours.

Haensel—Fitzhugh Haensel of Haensel & Jones recently had a "round robin" postcard from some of his artists now in Europe. Those signing the communiqué were Richard Crooks, Nevada Van der Veer, Paul Althouse, Grace Leslie, Max Walther the Berlin manager, and Edith Henry, coach-accompanist.

Seidel—Toscha Seidel, recently back from California, via Central America, reports that in Guatemala one can rent a ten-room house with all modern conveniences for \$25 a month, and have nine servants for \$8 a month.

Swanson—Gloria Swanson will make her American debut as a songstress on Thursday evening, Oct. 10, broadcasting the theme song of her latest picture on the Victor hour. It was composed by Louis Goulding.

CHORUSES VIE FOR HONORS AT ADIRONDACK FESTIVAL

Fifth Annual Competition Brings
Many Enthusiasts to
Lake Placid

LAKE PLACID, N. Y., Oct. 1.—The fifth annual Adirondack Music Festival held at the Lake Placid Club attracted large audiences and resulted in eager competition in the three-day contest for choral supremacy.

First place in the Class A division was won by the Potsdam choir led by Fred Sisson; second place went to Plattsburg M. E. choir led by Mrs. W. C. Thompson, and the third award was won by Massena choir led by G. W. Ball. St. Peter's choir of Plattsburg, in Class AA, had no competition.

The Norwood choir led by Mrs. M. D. Bennett, won first place in Class B division, with the Ausable Forks choir, led by Mrs. Dwight Feek, second. Groups from Lake Placid, Essex-Willsboro, and Morrisonville-Schuyler Falls also took part.

In Class C, the Keene Valley choir, led by Mrs. James Brown, repeated its victory of last year; with second place going for the third successive year to Dannemora, led by Mrs. B. R. Webster. Fort Ann choir, led by Mary Shipman, took third place.

Two concerts daily were given by the

Boston Symphony Ensemble, led by Julius Theodorowicz, with the following soloists: Marie De Kyser, soprano; Glanville Davies, baritone; Carl Lamson, pianist, and W. A. Van Lier, organist. District competition for state entries in the national Atwater Kent radio contest were also held during the festival.

Captain Stannard Writes New March

WASHINGTON, Oct. 1.—Captain William J. Stannard, leader of the United States Army Band, has composed a march entitled "Amigos Espanoles," meaning "Spanish Friends." It is dedicated to "the people of Spain" in acknowledgment of the cordial reception given the band on its recent trip to the Seville Exposition. The War Department has approved the composition, and it will be furnished all army bands throughout the country.—A. T. M.

Opera Series for Philadelphia

PHILADELPHIA, Oct. 1.—Alfredo Sal-maggi has announced a series of performances at the Metropolitan Opera House, by Manhattan Opera Stars, Inc. The first to be given on Oct. 12 will be "Aida" with the same cast that gave the outdoor performance late in July in New York. "Carmen" will be the next work, with Mimi Aguglia in the title rôle.—W. R. M.

Mischa Levitzki Departs on European Tour Prior to Winter Bookings Here



Mischa Levitzki

Mischa Levitzki sailed on the *Isle de France* late in September to fill engagements in England, France, Holland, Germany and Italy. On Oct. 20 he will be soloist with the Orchestra Symphonique in Paris, under Pierre Monteux, and on Nov. 9 he plays with the Halle Orchestra in Manchester, under the baton of Glazounoff.

His many recital appearances will take him to London, Paris, Monte Carlo, Vienna, Budapest, Milan, Torquay, and other cities, and it is also likely that he will give a series of concerts in Spain. Mr. Levitzki will return to America early in January, his first concert taking place at Utica, N. Y., on Jan. 9. He is also booked for a busy season here, including a recital in New York late in March.

Barrere to Play Prize Composition in Europe

Immediately following the Coolidge Festival in Washington, George Barrere, flutist, was scheduled to sail for Europe at the invitation of Mrs. F. S. Coolidge to present the prize winning composition by Huttel in London, Paris, Prague and other cities. The work is for flute, oboe, clarinet, horn, bassoon and piano. Mr. Barrere will return for a tour of one month with his Little Symphony, beginning in Lake Forest, Ill., on Nov. 9.

PEABODY CONSERVATORY OFFERS NOTED ARTISTS

Concert Course to Bring New Comers to
Baltimore—Scholarship Awards
Are Announced

BALTIMORE, Md., Oct. 1.—The Friday afternoon recitals of the Peabody Conservatory of Music include many world-wide celebrities, some of whom have hitherto never visited the city. Among those whose appearances will mark a debut are the Roth String Quartet of Budapest; Nathan Milstein, violinist, and Alexander Brailowsky, pianist. Other concert attractions are: The English Singers, Nov. 1; Pasquale Tallarico, pianist, Nov. 8; Alfredo Oswald, pianist, Nov. 22; Ruth Breton, violinist, Nov. 29; Louis Robert, organist, and Orlando Aprada, violinist, Dec. 6; Harold Bauer, pianist, Dec. 13; Kathryn Meisle, contralto, Jan. 3; Charles Cooper, pianist, Jan. 10; Frank Gittelson, violinist, Jan. 17; Alexander Brailowsky, pianist, Jan. 24; Felix Salmond, violincellist, Jan. 31; Alexander Sklarevski, pianist, Feb. 7; Alexander Kipnis, bass, Feb. 14; Austin Conradi, pianist, Feb. 21; Editha Fleischer, soprano, Feb. 28; Barrere Wind Quintet, March 7; London String Quartet, March 14; John Charles Thomas, baritone, March 21.

After one of the keenest competitive examinations in the history of the Peabody Conservatory, with contestants representing many sections of the country, the faculty, through the director, Otto Ortmann, has announced the following three-year scholarship awards:

Piano scholarships, Julia Belle Shenk, Ruth Strietelmeier, Archibald Eaton.

Violin scholarships: Theodor Podnos, Gerald Eytel, Frieda Etelson.

Organ scholarship, Albert Jackson Ruppel.

Vocal scholarships: Marguerite Anger, Ruth Shambaugh.

The following one-year scholarships were given: Organ, Harold Shutz; Vocal, Earl Lippy, Betty Gumper.

Flora Woodman to Sing for Wales

Flora Woodman, who recently returned from a concert tour through Sweden, Norway and Denmark, sang in London at Queen's Hall, with the orchestra led by Sir Henry Wood, on Sept. 21, and was scheduled to appear before the Prince of Wales on Oct. 15. Her last concert before sailing for America will be at Queen's Hall, London, Oct. 26.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

European Conservatories

Question Box Editor:

Will you kindly publish the addresses of the Berlin Hochschule, the Paris Conservatoire and the Schola Cantorum, and the Leipzig Conservatory. I should like the names of the directors, too, if possible.

Evanston, Ill., Sept. 30, 1929

J. G. F.

The Berlin Hochschule, Franz Schreker, director, is at Charlottenburg 2, Fasanenstrasse, 1. The Paris Conservatoire, Henri Rabaud, director, is at 14 Rue de Madrid, (VIII) The Schola Cantorum, Vincent D'Indy, director, is at 269 Rue St. Jacques, (V) The Leipzig Conservatory, Max Pauer and W. Davison, directors, is at Grassistrasse, 8.

???

First Wagner in America

Question Box Editor:

What was the date of the first complete performance of a Wagner opera in America?

Springfield, Mass., Oct. 2, 1929

H. W. R.

"Tannhäuser" was sung in New York on April 4, 1859.

???

The Rosalia

Question Box Editor:

What is a "rosalia"?

New York, Oct. 2, 1929.

J. K.

A figure in a melody which is repeated more than once in identical form but a tone higher each time. It comes from an old Italian song beginning, "Rosalia, Mia Cara" of which the melody is formed in this manner.

???

Those Greek Modes!

Question Box Editor:

Will you please explain the difference between the Authentic and Plagal modes in Greek music? J. T. R.

Chicago, Oct. 1, 1929.

Unfortunately this is too complicated to be explained in our columns. You will, however, find a lengthy and interesting article on the subject in Vol. II of Grove's Dictionary of Music and Musicians.

???

Strings and Tone

Question Box Editor:

Does the quality of strings used on a violin affect the tone?

Charleston, S. C., Oct. 3, 1929.

V. DE C.

Very decidedly. Poor quality strings will make even a good fiddle sound badly, while really fine strings improve, unbelievably, the quality of the cheapest instrument. In this, as in every other matter of life, it pays in the long run to get the best.

???

The "Andante Spianato"

Question Box Editor:

What is the significance of "spianato" in the title of the Chopin Andante Spianato?

New Orleans, Oct. 1, 1929

D. H. T.

The word literally means, "level" or "even." According to Grove, Chopin used the word in connection with the Andante preceding the Polonaise in E Flat, Op. 22, to denote a smooth, even style of performance with but little variety.

???

LUCREZIA BORI

Baldwin Piano

Victor Records

Direction:

Maud Winthrop Gibbon
129 West 48th St., New York City
Phone: Bryant 8400

JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

Direction:

D. F. McSWEENEY
565 Fifth Avenue
NEW YORK
Steinway Piano



VICTOR RECORDS

KNABE PIANO

Rosa Ponselle

METROPOLITAN
MUSICAL BUREAU
33 W. 42nd St., New York City

ROCHESTER ACCLAIMS NEW CIVIC ORCHESTRA

Citizens' Subscription List Aids Project for Concerts in Schools

ROCHESTER, N. Y., Oct. 7.—The Rochester Civic Orchestra, organized and financed by a subscription list of more than 10,000 public spirited citizens, gave its first performance at East Side High School on Oct. 1, for an audience composed of school children. The first concert for the general public was given Oct. 6, in the auditorium of West Side High School.

The orchestra is composed of fifty players of the Rochester Philharmonic, and will have as its conductors Eugene Goossens and Guy Fraser Harrison, formerly leader of the Eastman Theatre Orchestra. It will give two series of concerts, one of thirty-two performances for the general public on Sunday afternoons, and the other of thirty-two concerts for school children on Tuesday afternoons.

The concerts will be given in the auditoriums of East Side High School, Jefferson Junior High School, West Side High School and Washington Junior High School. The programs will be broadcast and Mr. Eastman has presented radio sets to thirty-six public and parochial schools to enable the performances to reach school children throughout the city.

The program of the first public concert arranged by Mr. Goossens included the Mendelssohn Overture "Ruy Blas"; the Largo from Dvorak's "New World" Symphony; Massenet's "Le Cid"; "Tales from the Vienna Woods," by J. Strauss; "Pomp and Circumstance," by Elgar. Mrs. Roberts, soloist, sang the aria "My Heart at Thy Sweet Voice" from "Samson and Delilah," and a group of songs.

The opening program for school children was given in two parts, one for advanced pupils, and one for youngsters. Among the numbers were selections from Delibes' Ballet "Sylvia"; March from Tchaikovsky's First Suite, and the Waltz from the same composer's "Nutteracker" Suite.

Myra Hess Filling Many Engagements in European Centers

The European tour of Myra Hess, pianist, continues with important engagements this fall. Following her Amsterdam appearance on Oct. 28, Miss

Hess plays at Todmerden on Nov. 5. On the following evening she will be heard at the Wednesday Evening Concerts in Wigmore Hall, London, and on Nov. 11, in Kensington with Yelley d'Aranyi. Again, the next day she will play in Wigmore Hall, and on Nov. 14, at a B. B. C. concert in Queens Hall, Nottingham, under Sir Thomas Beecham. On Nov. 17, she will play at Birmingham, on Nov. 20, at Cheltenham, and on Nov. 23, at Liverpool. In America she will give a recital before the University of Chicago; a joint recital with Harold Bauer in Harrisburg, Pa., and a recital with Miss d'Aranyi in Palm Beach.

NEW CONCERT SERIES

Subscription Course Announced for Carnegie Hall

The Celebrity Artists' Course to be given this season under the management of Arthur Judson will feature distinguished soloists at Carnegie Hall. In the order of appearance they are: Reinold Werrenrath, baritone; Alfred Cortot, pianist, and Jacques Thibaud, violinist, in joint recital; Efreim Zimbalist, violinist; Florence Austral, soprano, and John Amadio, flutist, in joint recital; Sophie Braslau, contralto; Josef and Rosina Lhevinne in a program for two pianos; Giovanni Martinelli, tenor; Alexander Brailowsky, pianist; Albert Spalding, violinist; and Vladimir Horowitz, pianist.

The concerts are scheduled for the following evenings: Friday, Nov. 1; Tuesday, Nov. 26; Wednesday, Dec. 11; Monday, Jan. 6; Wednesday, Jan. 22; Tuesday, Feb. 4; Tuesday, Feb. 18; Monday, March 3; Tuesday, March 18; and Tuesday, April 15.

Cadman Interrupts Film Duties for Concert Tour

After several months in the environment of Fox Movietone, Charles Wakefield Cadman, American composer, has enjoyed a two weeks' period of rest and inspiration in the big-tree country of the Sequoia National Forest, and is now on a leave of absence to fulfill concert engagements in the east. Among these is a complete broadcasting of his opera "A Witch of Salem" by the National Broadcasting Company on Oct. 30. Mr. Cadman will appear with Constance Eberhardt, soprano of the Chicago Civic Opera Company, in several engagements in the south, returning to Los Angeles Nov. 1.

EIGHT CONCERTS LISTED

Wellesley College to Present Attractions During Season

WELLESLEY, MASS., Oct. 3.—Eight concerts have been scheduled by Wellesley College Concert Course, beginning with an appearance of the Boston Symphony on Wednesday, Oct. 23. The other concerts will be the London String Quartet, Nov. 14; Jose Iturbi, Dec. 12; Rosa Ponselle, Feb. 13; Richard Crooks, Feb. 27; Susan Metcalfe Casals, soprano, and Hans Kindler, 'cello, March 13; Albert Spalding, April 10.

The Wellesley concerts are given in Alumnae Hall, seating 1400 persons. The course is under the management of Dr. Hamilton C. Macdougall, who for twenty-seven years was head of the music department of the college.

OPEN SIXTH SEASON AT CURTIS INSTITUTE

Extensive Program of Student Activities Is Announced by Josef Hofmann

PHILADELPHIA, Oct. 7.—The Curtis Institute of Music opened its sixth season on Sept. 30, with an extensive program of activities announced by Josef Hofmann, director. The presentation of qualified students in concerts at leading colleges and music clubs in the vicinity of Philadelphia will proceed on a larger scale this year. Concerts have already been scheduled at Swarthmore College, Lafayette College, Bryn Mawr, the University of Delaware, State Teachers' College at West Chester and at East Stroudsburg, Pa., the Hill School, and a score of important music clubs.

Five chamber music concerts will be given in the Great Hall of the Pennsylvania Museum in Fairmount Park. The Swastika Quartet has been engaged by the Community Institute, Washington, D. C., and the Chamber Music Association, Philadelphia. The Curtis Orchestra will appear twice at the Academy of Music, Philadelphia, at Bryn Mawr College, and in Symphony Hall, Boston. Student recitals will be given each week

in Casimir Hall. The radio concerts that met with popular success last year will be continued over the Columbia Broadcasting network.

New faculty members include Emil Mlynarski, head of the orchestra and opera departments and conductor of the Curtis Institute Orchestra; and also conductor of the Philadelphia Grand Opera Company. During the present season the affiliation of the opera company and the Institute becomes effective, and many artist students will be heard in opera performances.

This will be the first season of the campanology course, of which Anton Brees, noted carrillonneur, is instructor. Students will be sent to Mountain Lake, Fla., where they will be given practise at the Bok Singing Tower. Mme. Vera Fonoroff of New York is a new instructor in violin; and Eleanor Meredith is reader in the department of theory and composition. Stephen Deak has been named instructor of 'cello, Grade B; Max Aronoff, instructor of viola, Grade B; Leonid Bolotine, instructor of violin, Grade B; Sylvan Levin, coach.

RECITAL COURSE OPENS

Kathleen Parlow Gives First Concert at Mills College, Calif.

OAKLAND, CALIF., Oct. 3.—Kathleen Parlow, violinist, gave the opening recital of the season at Mills College, Sept. 25. Miss Parlow was heard to excellent effect in the Paganini Concerto in D, the Cesar Franck Sonata, and numbers by Mozart, Sarasate, Kreisler and Rimsky-Korsakoff. Benjamin S. Moore was at the piano.

Sixteen chamber music concerts will be given this season by the Parlow Quartet of Mills College, the first having been presented on Oct. 2. The proceeds from the sale of tickets will be devoted to the music scholarship fund. The Stradivarius Quartet under the direction of Alfred Pichon has been engaged for a three months' series of concerts in the spring.

Ruth Julia Slenczynski, four year old Polish child who has already appeared in piano recitals, was to give a concert at Mills College on Oct. 6. She is a pupil of Mrs. Aima Schmidt Kennedy of the Mills College piano faculty. Her program included numbers by Bach, Beethoven and Haydn.

WILLIAM ARKWELL Baritone

Instruction in Voice—Repertoire—Interpretation
Opera—Concert
Metropolitan Opera House Studios: 1425 Broadway
New York

Telephones: Longacre 0017, Pennsylvania 2634



STELL ANDERSEN

Pianist

In Europe from October 15 to November 20

Management, HARRY and ARTHUR CULBERTSON
33 West 42nd Street, New York City
BALDWIN PIANO

The David Mannes Music School

David and Clara Mannes, Directors

VOCAL DEPARTMENT

FRANK BIBB

ADRIENNE REMENYI VON ENDE

with

Otilie Schillig

157 East 74th Street

New York

STEINWAY PIANO

Triumvirate Sways Destinies of Chicago Musical College

CHICAGO, Oct. 1.—Carl D. Kinsey has been elected president of the Chicago Musical College to take the place of Herbert Witherspoon; Rudolph Ganz, noted pianist and teacher, and formerly conductor of the St. Louis Symphony, has been appointed director in charge of all musical activities; and Leon Sametini retains his



Leon Sametini, Vice-President of the Chicago Musical College

post as vice-president and head of the violin department, and will be the associate of Mr. Ganz in the artistic direction of the school.

The Chicago Musical College opened its fall term on Sept. 9 with a capacity enrollment in the various departments. A crowded week of auditions for applicants, and competitive examinations for numerous scholarships converted the huge college building into a bee-hive of activity after the late summer lull. Musicians from practically every state in the union entered the scholarship competitions, which resulted as follows:



Carl D. Kinsey, President of the Chicago Musical College

Piano Department: Sam Raphling, Chicago; Anna Pollie, Grand Rapids, Mich.; Herman Shapiro, Chicago; Carl McQuire, DeWitt, Ark.; Ernest Melbye, Chicago; Ralph Squires, Morgan City, La.; Leonard Gay, Dallas, Tex.; Frances Middlemas, Helena, Mont.; Maurice Mount, Henrietta, Tex.; Ralph Richards, Portland, Ore.; Nellie Nodel, Elgin, Ill.; Mary Landee, Woodbine, Iowa; Atha Maude Bright, Halleyville, Okla.; Gertrude Shapiro, Rock Island, Ill.; Rose d'Amore, Punxsutawney, Pa.; M. Barbara McFadden, Shelbyville, Ind.; Russell Roland, Santa Ana, Cal.; Marjorie Dorn, Milwaukee, Wis.; Allen Simpkins, Abingdon, Ill.; Ida Krehm, Toronto, Canada; Ruth Conant, Chicago; Lola Lutz, Fostoria, Ohio; D. Everett Roubush, Appleton, Wis.; Janet Eisenberg, Waukegan, Ill.; Veda Proctor, Bridgeport, Ala.; Margaret Barnes, Chicago; Mary Q. S. Casey, Greenville, Ill.; Virginia Vanderbergh, Evanston, Ill.; Martha H. McAdams, Hawesville, Ky.; Lillian Weiss, Chicago; Alice Criss, Stuart, Neb.; Ralph Bennet, Meridian, Miss.; Elena Crivello, Punxsutawney, Pa.; Fanchon Ruth Schneider, Toledo, Ohio; Florence Pass, Chicago; Beulah Appleman, Chicago; Evelyn Nelson, Chicago; Marion Ulrich, Chicago; Lucy J. McHugh, Milwaukee, Wis.; George F. Kalmus, Chicago; Evelyn Osterburg, Glasgow, Mont.; Dorothy Louise Lane, Helena, Mont.; Helen Hanold, Clinton, Wis.; Mary Louise Gilkey, Buffalo, Wyo.; Ida Lustgarten, Omaha, Neb.; Willie Golsmith, Chicago; Helen Pollenz, Chicago.

Vocal Department: Dorothea Jennings, Chicago; Grace Cookro, Akron, Ohio; Opal

Davis, Tuscaloosa, Ala.; Mary Kincheloe, Charleston, W. Va.; Ruth Willand, Akron, Ohio; William Ross, Chicago; Vera Marjorie Fink, Evanston, Ill.; Frances Wirt, Youngstown, Ohio; Anna Roberts, Mobile, Ala.; Caroline Cawleyne Gray, San Francisco, Cal.; Genevieve Livingston, Chicago; Dolly Nichols, Fostoria, Ohio; Anne Shidler, Chicago; Eugene Creitz, Salina, Kan.; Louise Sellegren, Colorado Springs, Colo.; Grace Bischoff, Chicago; Helen Liebling, Tulsa, Okla.; Christine McIntyre, Chicago; Godeyne Levine, Oak Park, Ill.; Frank H.



Rudolph Ganz, Artistic Director of the Chicago Musical College

Roberts, Galesburg, Ill.; Wm. Pfeiffer, Wisconsin Rapids, Wis.

Violin Department: Anna Jacobs, Chicago; Laura Lambert, Kiowa, Kan.; Grace M. Currie, Bemidji, Minn.; Theodore Ptashne, Chicago; Elizabeth Long, Topeka, Kan.; Regina McGuckin, Akron, Ohio; Joseph Komich, Grockett, Tex.; Alice M. Randall, New Glasgow, Nova Scotia; Leonard Sorkin, Harold Kupper, Fannie Adelman, Frederick Dvovich, Guila Bustabo, Chicago; Alex Fevner, Milwaukee, Wis.; Clara Wellman, St. Paul, Minn.

Composition Department: Glenn Bacon, Macon, Ga.

Public School Music Department: Maurice Mount, Henrietta, Tex.; Eugene Creitz, Salina, Kan.

Dramatic Department: Charles C. Courtney, Chicago; Esther Rolfe, Muscatine, Iowa.

Cello Department: Margaret L. Hayes, Gary, Ind.

Organ Department: Margaret M. Kruse, Iron River, Mich.; Helen Gould Morton, Tulsa, Okla.; Allen Scoville, Alton, Ill.

ENGLISH MUSIC FESTIVAL IS PLANNED FOR TORONTO

Leading Artists to Participate in Programs of Ancient and Modern Works

TORONTO, CANADA, Oct. 1.—An English music festival featuring old English dances and music from the time of the lutenist composers to the present day will be held at the new Royal York Hotel here Nov. 13 to 16 under the auspices of the Canadian Pacific Railway. The festival will include the presentation of fifteenth century carols, sixteenth century madrigals and motets, seventeenth century airs, eighteenth century catches as well as court and country dance tunes selected from the thousands or more which were popular between the days of Henry V and Queen Anne. It will also include a few songs ascribed to kings and queens.

Modern English music which has achieved international recognition will also be performed. Recent compositions for strings will be given by the Hart House Quartet. A feature will be the first production in America of the romantic ballad opera, "Hugh the

Drover," by Ralph Vaughan Williams. The English Singers and concert artists such as Herbert Heyner, Felix Salmond and Jeanne Dusseau will appear.

The first large delegation of English folk dancers coming to Canada will participate in the festival before starting on a tour of eastern Canada. It will comprise sixteen dancers, including Joan Sharp, daughter of the founder of the revival of the English folk dancing movement. The Port Arthur Women's Choir and the Ottawa Temple Choir will participate.

The English folk dancers will later appear at Carnegie Hall, New York, led by Douglas Kennedy. They will be assisted by Clive Carey, tenor, and Elsie Avril, violinist.

Bertha Ott Announces Concerts

CHICAGO, Oct. 1.—Bertha Ott, presenting concerts in the Civic Theatre, The Playhouse, Studebaker Theatre, Orchestra Hall, Kimball Hall and the Civic Opera House, has booked a full schedule of concerts this season. Prominent among the attractions she will present are the Minneapolis Symphony, Galli-Curci, John McCormack, Raissa and Rimini, Josef Hofmann, Myra Hess, Argentina, Elman, Rachmaninoff, Kreisler, and other noted artists.

Carl Engel on Advisory Board

WASHINGTON, Oct. 1.—Carl Engel, chief of the Music Division of the Library of Congress, and director of the Coolidge Foundation Music Festival, has accepted the invitation of the Community Music Institute of Washington to serve on its advisory board for the 1929-1930 season. The Institute will open with a concert by the Kedroff Quartet on Oct. 23.—A. T. M.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



GALLI-CURCI



HOMER



RETHBERG



SCHIPA



TIBBETT

MANAGEMENT

Evans & Salter

113 WEST 57th STREET
NEW YORK

CLEO MESSNER, Pianist

Care Musical America, 333 No. Michigan Avenue, Chicago

GEORGE CASTELLE

PEABODY CONSERVATORY, BALTIMORE, MD.
Teacher of Hilda Burke, Soprano of the Chicago Opera Company
1911 EUTAW PLACE, BALTIMORE, MD.

MAESTRO

ARTURO VITA

803-804 Carnegie Hall, N. Y. C.—VOICE CULTURE & OPERA COACH—Tel. Circle 1350

MARIE SUNDELIUS

SOPRANO

Metropolitan Opera Company
Management: Haensel & Jones
Steinway Hall, New York

MME. CLEMENTINE ROMUALDO

DE VERE SAPIO

VOCAL STUDIOS

Voice Development, Style, Repertoire
109 RIVERSIDE DR., NEW YORK
Telephone: Endicott 8068

HARRIET FOSTER

CONTRALTO VOICE BUILDER AND COACH
Studio: 251 W. 71st Street, New York. Phone, Trafalgar 6756

WILLEM DURIEUX

Excl. Mgt. Annie Friedberg

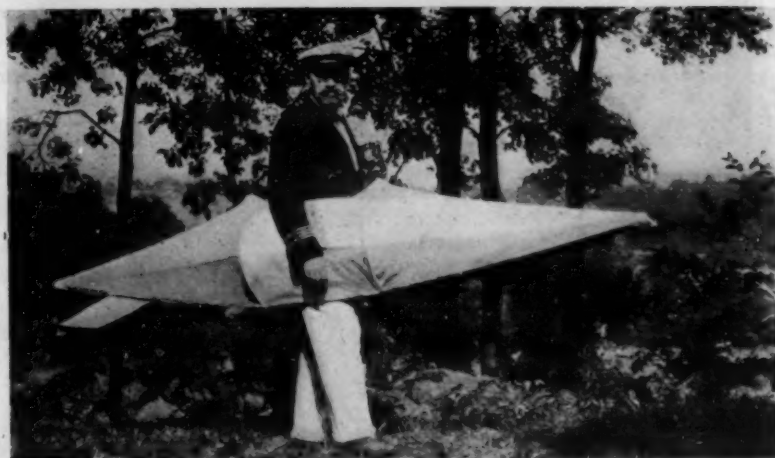
'Cellist

Fisk Bldg., New York

Final Flicker of Fun Supplies Fitting Prelude to Fall Season



The New York String Quartet, sunning on the shores of Lake Champlain at Shelburne, Vt. (Left to right) Ludvik Schwab, viola; Jaroslav Siskovsky, second violin; Bedrich Vaska, cello; Ottokar Cadek, first violin



George Barrère as the Graf Zeppelin at a fancy (?) dress party at the Maverick, Woodstock, N. Y.



Gregor Piatigorsky doesn't seem to miss his 'cello on the sands at Ostsee with his wife (the one in the bonnet) and Miss Enders, German actress



Arthur Kraft and a group of summer pupils at Watervale, near Arcadia, Mich. Oh, yes; Arthur is the fifth one in line from the right



Grace Divine of the Metropolitan, newly wed to Jean Teslof, hies back to nature for her honeymoon at East Lemoine, Maine



Lovely Lucia Chagnon listens, perhaps, to the music of the birds at St. Vrain Canyon in Colorado



No fish story here! Frank La Forge actually caught this string in the Bay of Fundy. Mrs. La Forge, let us add, did the frying

The end of a perfect hike! Harold Henry, pianist, is shown below with a companion and his two dogs in the Vermont hills



Mme. Marcella Sembrich and a group of her students from the Curtis Institute of Music, at her summer home, Lake George, N. Y.



Edgar Schofield, baritone, and a pupil at his summer studio, the Roman Gardens, in Hollywood

FROM FOREIGN MUSIC CENTERS

THE United States of Europe may be, as an economic or political entity, still a very remote possibility, and one noted in press accounts of the delectable menu which M. Briand recently served his colleagues of other nations that the kitchen and the wine-cellar were exclusively French. Musicians, those impractical dreamers, are not waiting for M. Briand's Memorandum to the Powers, and documentary evidence is now at hand to show that the musical United States of Europe are not at all remote, and that in laying their foundations musicians reveal a taste much more catholic than that of their rulers.

The document submitted in evidence reads:

Piano	Berlin
First Violin	Vienna
Second Violin	Paris
Viola	Milan
Oboe	London
Clarinet }	
Cornet }	Zurich
Bassoon }	

"The occasion" (the Paris *New York Herald* tells us) "was the first all-European radio concert. Musicians in six nations, seated before their music stands in six different cities, sounded their As, their Bs (!) and B-flats, and, all occupying the same ether wave, blew, bowed, tweedled, tooted and picked out a concert for the air."

The concert came on the air at 10.30 one evening (10.30 somewhere, that is, —for Vienna and London, of course, must play at different times in order to play simultaneously) and with very little warning. Listeners with their dials turned to the Berlin sending station heard a medley of conversation in French, German and Italian. The Germans, so fond of pomp and circumstance in many directions, do not have to listen to long rigmaroles about Station XYZ, owned and operated, etc. Light and almost playful is the announcer's: "Achtung! Achtung! Berlin!" Thereupon the leader of the orchestra, seated before the keyboard upon which Johann Sebastian Bach, some centuries ago, made music, strikes up his band and this unprecedented chamber music concert is on. Television being as yet too imperfectly developed for his purposes, the conductor sets the tempo from his klavier. The musicians in the other cities are equipped with head-phones which permit them to hear some, at least, of their colleagues' notes.

Their program is truly international: the Bach-Gounod Ave Maria, a Purcell Chaconne, a Rameau Prologue, a Scherzo and Fugue of Verdi, some Schubert Ländler and a Hymn of the Nations. An ear-witness, M. A. M. in *l'Intransigeant*, makes only a few reservations:

"There was, to be sure, a little fogginess from time to time. The first violin, at times, coming from Vienna, seemed a little lost in the clouds, and the Paris violinist who was playing second fiddle seemed to have somewhat the better of the battle. There were certain musical surprises, one might add, when the bassoon got on a particularly clear wave and dominated everything, but these are faults of good intention and not malice, and quite excusable in the circumstances."

The Americanization of Europe goes on apace. Last month this column spoke of the imminent production of "Show-Boat" at the Vienna opera house, and a French journal rather disconsolately notes that the new operetta-theater in Amsterdam is to open with "Rose-Marie."

In George Antheil, of Ballet Mechanique fame, the Frankfort Opera House is betting on a very different horse. "The People's Choice" is the

who is not intimately acquainted with his work. He has written music for a production of "Oedipus" which ran at a State Theater in Berlin for some months this year, and so eminently serious an artist as Mr. W. B. Yeats chose him to write music for his ballet "Fighting the Waves," recently produced in Dublin.

In the pages of MUSICAL AMERICA Mr. Herbert Peyser recently wrote of a newly discovered work for violin by

and the British Broadcasting Corporation are cooperating.

There will be three orchestral and two chamber concerts, and finally a performance of the *Mass of Life*. Three works will be new: *Air and Dance* for string orchestra, a setting of Dowson's *Cynara* for baritone and orchestra, and one of Henley's *A Late Lark*, for tenor and orchestra, this the last composition written by Delius before he was stricken with paralysis six years ago. The singers will be Mr. John Goss and Mr. Heddle Nash. Two other works, *Arabesque* for baritone, chorus and orchestra (1911), and two scenes from the opera *Fennimore and Gerda*, will be performed for the first time in England. The programs, furthermore, will include such well-known works as *Sea Drift*, *Appalachia*, *Brigg Fair* and the violoncello sonata, and also *Songs of Sunset* (not heard in England since 1911), *North-Country Sketches*, *Eventyr*, and the *Dance Rhapsody No. 2*.

Mascagni, from whom nothing has been heard in the way of composition since 1921, the year of "Il Piccolo Marat," is working on a new opera, "Vestilia," on a libretto by Targioni-Tozzetti and Guidi Menasci, the authors of the libretto version of "Cavalleria Rusticana."

The Menestral speaks of the projected European tour of the Philharmonic-Symphony Orchestra under Toscanini, and says that the orchestra, "composed of 120 professeurs," will visit Paris, London, Berlin, Monte-Carlo, Dresden, Vienna, Milan, Rome, Madrid and Budapest.

The *Musicians' Journal* (Manchester, England—"guaranteed circulation 20,000"), an organ of the British Union Musicians, apparently, reveals a panic among these latter in the face of the Talkies' inroads. Hardly a page is without some jeremiad on the subject, which seem to be even more pressing there than here. The *Journal* does not miss the opportunity to view with alarm the presence of some 150 American musicians in the orchestras of London theaters, restaurants and night clubs.

The first novelty of the season under Clemens Krauss's direction, at the Vienna State Opera House, is to be Alban Berg's "Wozzeck."

The eyes of Fascist Italy, ever-watchful, will doubtless reward Alfredo Casella with a glance of gratitude and intimate understanding: the *Rassegna Musicale* notes that since he first came to Boston to conduct the "Pops" he has played some two hundred Italian works.

Although it will be almost a year before the Festspielhaus in Bayreuth opens its doors again preparations are actively under way for next season's performances. "Tannhäuser" has never been produced exactly as Wagner wished it, although his letters to Ludwig of Bavaria indicate that he had an especial fondness for it, and this is reason enough to set Siegfried at work, with technical assistance from all over Germany. Toscanini is to conduct "Tannhäuser" on July 22, and Aug. 1, 5, 9, and 20, and "Tristan" on July 23, and Aug. 6 and 10. Muck will conduct "Parsifal" on July 25, Aug. 2, 7, 13 and 21. There will be two integral performances of "The Ring": July 26-31, under Karl Elmendorff, and Aug. 14-19 under Siegfried Wagner.—A. M.



Frederick Delius, Composer, Who Is Being Honored This Month by a Three Weeks' Festival in England

not too attractive name of Mr. Antheil's opera, and it concerns itself with an American presidential election. It is a frank attempt, according to Mr. Antheil, to establish a definite American school in music, being based on the American spirit without however, depending in the least on jazz. Although it is about the New York of today, he says, it is neither jazz nor ultra-discordant. The opera, he believes, is extremely melodic and singable, and is a "legitimate opera, although naturally many innovations in operatic technique have to be made, of necessity, since the public all over the world is movie-spoiled."

Mr. Antheil has distinguished himself in the past by a genius for getting himself talked about as much as by any musical talent apparent to one

Bach. The *Tribuna*, of Rome, now announces that a new Violin Concerto of Beethoven will be presented in concert by Mr. Juan Manen. Mr. Manen claims to have discovered this Concerto, written in 1788, in a famous Museum of Europe. We confess that the date, 1788, rather sticks in our throat, but stranger things have happened.

Frederick Delius is in somewhat the same position as the young American musician—for fear of neglecting him, and while they cry aloud about the injustice done him, the English are almost making him a popular composer. Sir Thomas Beecham, his tireless champion, has organized a Delius festival for the three weeks beginning Oct. 12. The Philharmonic Society, the Columbia Graphophone Company

TRIUMPHS IN BOWL

Alexander Kisselburgh Returns from
Successes in Hollywood

Alexander Kisselburgh, baritone, has returned after a busy summer spent for the most part on the Pacific Coast. He made three appearances in the Hollywood Bowl, one being in a concert performance of "Carmen" with the Los Angeles Symphony conducted by Eugene Goossens. A repetition of the "Toreador Song" demanded by the insistent applause of the audience, was the only encore permitted.

Followed a performance of "Tannhauser" and a concert performance with the orchestra. He also sang with the Seattle Orchestra at the University of Washington. Upon his return east Mr. Kisselburgh gave a recital at Buzzard's Bay, Mass. He will devote his season to concert appearances under the management of Vera Bull Hull, and to teaching in his Steinway Hall studios.

Edwin Swain Re-engaged in Cleveland

Edwin Swain, American baritone, has been re-engaged to sing with the Lutheran Chorus of Cleveland for their first concert on Nov. 24. He will sing the bass part in "Creation." His success there last season at the Bach concert was so exceptional that he was re-engaged.

Faith in Artist Remains Despite Radio, Says Glenn Dillard Gunn

Machine Will Never Supplant Desire for Personal Contact Declares Chicago Educator and Critic—Mechanical Limitations of Broadcasting Pointed Out

CHICAGO, Oct. 1—Recent discoveries to the effect that admirable broadcasts are obtained from phonograph records may mark the end of radio as competition for concert artists, in the opinion of Glenn Dillard Gunn, president of the Gunn School of Music, and critic of the Chicago Herald and Examiner.

"The present vogue of radio may be attributed to a child-like faith that a machine can do everything," said Mr. Gunn. "Yet the inevitable reaction has set in. The people have learned from the radio and the talkies that the art of music is a speaking art; that it is an art only when listened to through personal contact. It is my earnest contention that without this personal contact there can be no musical performance worth listening to. This apparently

is not a private opinion, for Balaban and Katz have reinstated the solo organists in six of their theaters, and I am told they are greeted with a great hand at each performance.

"While it is true that astonishing advances have been made in radio, the essential limitations of the machine are emphasized by the fact that the best broadcasts are now obtained through the use of phonograph records. It was a belated discovery, and I predict



Glenn Dillard Gunn of Chicago
Noted Educator and Music Critic

that its results will be far-reaching. When the record supersedes the musician, as it shortly bids fair to do, radio will step out of the life of the nation and become what it actually is—a mechanism.

"It was self-evident from the first that only the mechanical elements of the art of music can be recorded and transmitted mechanically. The record will replace the musician for one reason—because it needs no complicated switchboard to accommodate the broadcast to the limited dimensions of the loud speaker, that mechanical process having been accomplished in the initial recording.

"I once sat in the operating room dur-

ing a broadcast of "Rigoletto" by the Civic Opera and watched the engineer and radio conductor labor with the complicated switchboards in an effort to reduce the full-throated voices of Lazzari, Formichi, Cortis and the rest of the cast to a point where they could be suitably broadcast. Of course they succeeded—so well, in fact, that it presently became impossible without reference to a score to distinguish the voices of Formichi and Lazzari, which no one hearing them in person could possibly confuse.

"It may not be immediately apparent that radio at any time interfered with music schools and the study of music, but such was the fact. In the piano field I am told that ten years ago the sale of pianos in America was three times as great as it is now. Of course there was a corresponding shrinkage in study. As the radio cannot use big voices, the restricted market in that direction compelled many singers to give up their studies.

"This year there seems to be a recovery of interest in piano study. The response in the study of singing has been somewhat slower, but this too shows indications of increase.

"The consequent restoration of concert life in small communities, now sadly disrupted, will furnish an outlet for the great army of gifted young American musicians. In fact, I feel confident that the nation is well on its way to a return to musical normalcy."—A. G.

National Opera Club Performance

The American opera, "The Lover's Knot," by Simon Bucharoff, was scheduled for Oct. 10 in the concert hall of the American Woman's Association by the National Opera Club of America, Baroness Katharine von Klenner, founder and president. The composer will direct the opera and Betty Tillotson will have charge of the arrangements. The cast consists of Vera Curtis, soprano; Edwin Swain, baritone; Adelaide Fischer, soprano; and Eugene Scudder, tenor.

Oscar Ziegler to Give Recital

Oscar Ziegler, the Swiss-American pianist, who has toured Switzerland, Germany, Austria, France and this country with great success, will give his first New York recital this season at Carnegie Hall on Monday evening, Oct. 21. Mr. Ziegler is presenting a program from the works of Beethoven, Mozart, Bach, Chopin and Liszt.

SINGING as a FINE ART

Demonstrated by many outstanding exponent artists under

ADELAIDE GESCHEIDT'S INSTRUCTION



For the Past Two to Ten Years
in the

Operatic—Oratorio
—Music Festival—
Orchestral and
Concert Field

Among these are noted:

Fred Patton—Irene Williams—Judson House—Alfredo Valenti—Frederic Baer—Mary Craig—Charles Stratton—Frank Cuthbert—Mary Hopple—Foster Miller—Anna Graham Harris—Earl Weatherford—Marion Ross—Llewelyn Roberts—Gertrude Berggren—Charles Massinger and others.

15 West 74th Street, New York City

Tel. Trafalgar 3398

Auditions by appointment only

SONGS

by

Marshall Kernochan

For Baritone and Orchestra

OUT OF THE ROLLING OCEAN

(Walt Whitman)
(Score and Parts for rental)

For Soprano

SONG OF YLEN WANDER CHILD

For Tenor

A SAILOR SINGS YOU'LL LOVE ME YET

G. Ricordi & Co., 14 East 43rd St., New York

Music an Inspirational Factor in Life of Middies at United States Naval Academy

By Edith Bane

SEEN from the air, the United States Naval Academy gives little indication of the ceaseless activity within its walls. Its almost severe architecture is suggestive of a museum rather than of an arena of youth. Everyone knows, however, that there the future admirals of our Navy are receiving intensive training of mind and body which will fit them for their exacting careers upon the high seas.

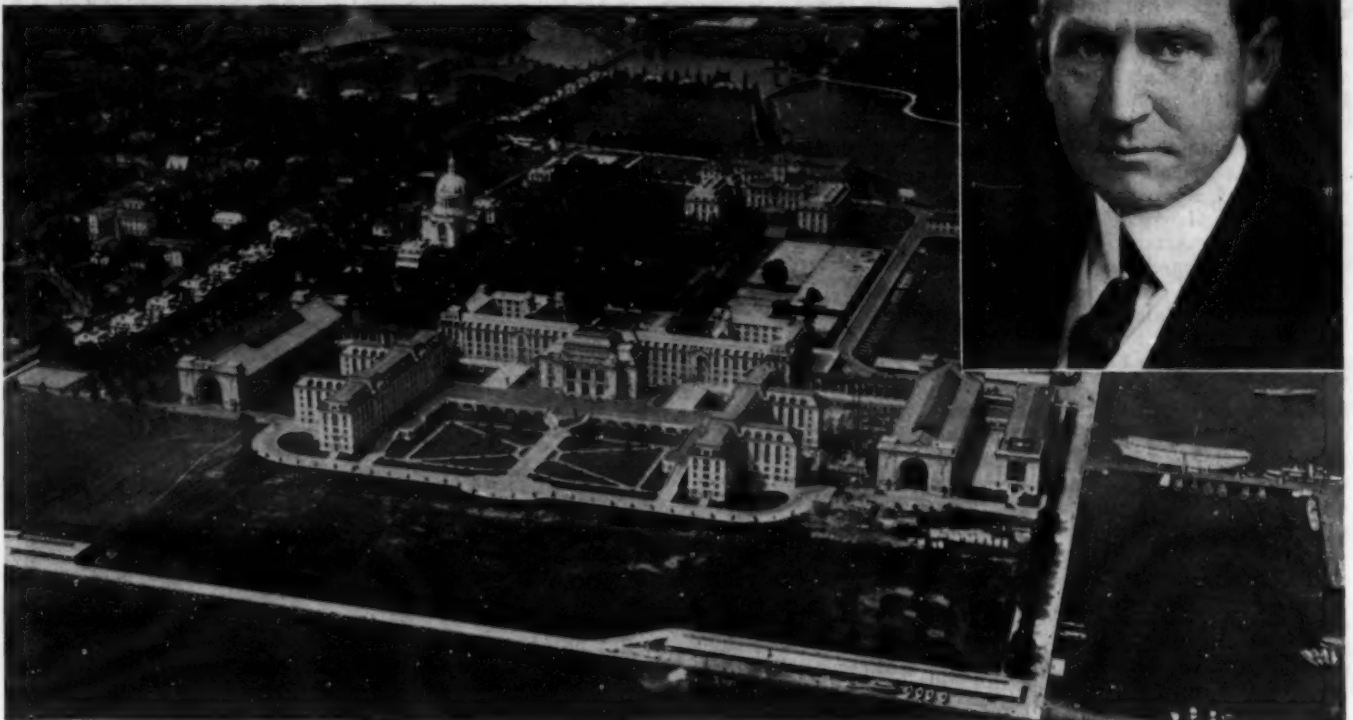
Few people know—in fact only a privileged visitor at the Academy could know—the place music occupies in the life of these boys, the artistic work they do and the influence it has in the upbuilding of their characters. It is not a required part of the curriculum but is the outgrowth, rather, of innate love for music and joy in its performance. All the musical activities are encouraged by the admirals in charge, for since the fall of Jericho, military men have recognized the value of music in maintaining good morale and arousing patriotic impulse.

Instrumental and vocal music is encouraged equally, hence, opportunity is given for the expression of whatever ability the individual midshipman may possess. All branches of the work are systematically carried on under the supervision of a recognized professional head and advisor. The organized musical activities at the Academy consist of an orchestra, which, without exaggeration, might be called a symphony orchestra; a jazz band, which is famous as a tune twister; a drum and bugle corps; a mandolin club; a glee club mass singing of Academy and naval songs, and a church choir that could take its place with the best in our cities. The combined clubs give two public performances during the year, the gymkhana, which is a circus-like affair, and the annual spring concert which represents the best work of all the musical organizations.

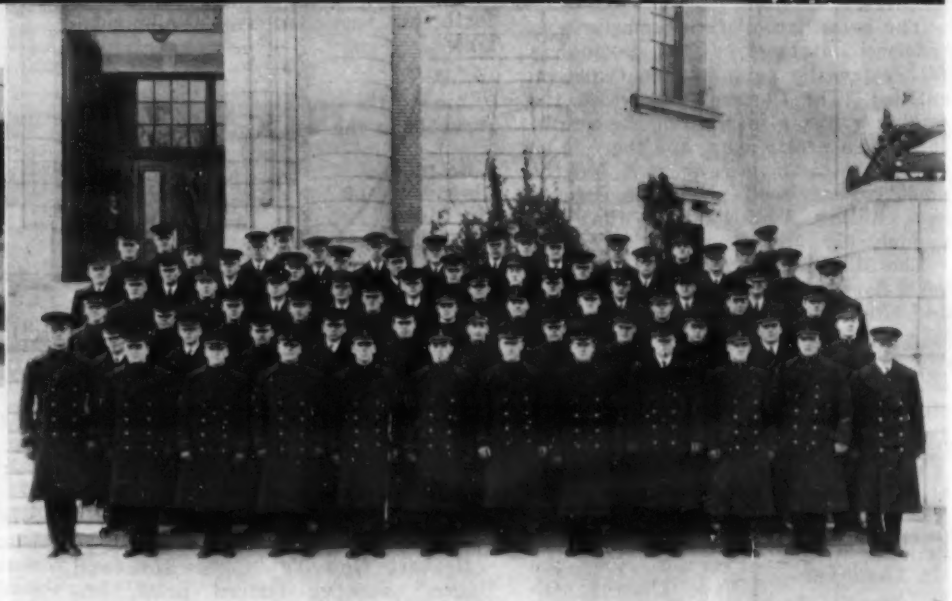
An Admirable Orchestra

The voluntary organization of an orchestra and the willingness of busy midshipmen to give many hours of practice to make it an artistic success is a high tribute to the value of music in the lives of the men. There are at least fifty men in the orchestra and the four choirs of instruments are well represented. Their leader is always a midshipman, a first class man, elected by the members of the orchestra. They play good music, aim for high artistic results and achieve them. They play at all the class and battalion functions and have a prominent part in the annual spring concert.

The musical organization of an American Naval Academy could not be complete without a jazz band, and anyone who hears this one will immediately realize he is in the land of jazz. Their official dignified name is the "N. A. Ten" (Naval Academy Ten). They play on the seaward terrace on spring nights, at the Friday night smokers, furnish the high-temperature, blood-rushing music for all athletic events and for the gymkhana and have a prominent part in the annual spring concert. Their band numbers are interspersed with vocal solos, trios, ensembles and even vaudeville stunts and other dancing acts. During the summer cruises they go intact on one of the big battle ships. They give



(Above) United States Naval Academy at Annapolis Seen from the Air—(Lower Left) The Academy Jazz Band at Sea—(Lower Right) The Naval Academy Choir—(Insert) J. W. Crosley, Accomplished Musician and Conductor, Who is Director of Music at the Naval Academy



nightly topside performances, play for the movies and for the afternoon hours of relaxation, and with syncopated tunes make officers and crew forget the strenuous duties of the daily routine.

Drum and Bugle Corps

The midshipman does not associate romance or recreation with music of the drum and bugle corps. Its stern call wakes him from his slumbers and he keeps step to it throughout the day, as he goes to mess, to recitation, and through strenuous marching and drilling exercises. On Sunday he is led by it to choir practice and to service. The corps numbers about seventy-five men, forty-five of whom play the bugle, the rest the drums. Their work is of a very high order and they alternate with the regular band in playing for dress parades. Those who love the lyre and the lute and dreamy Italian or Hawaiian music find an outlet for their emotions in the mandolin club. It is one of the most popular of the musical groups at the Academy and takes a prominent part in all of the concerts.

The glee club was the first musical organization at the Academy. This was inevitable, since from the time of the first raft or the first galley, song has been the natural expression of the sailor's heart. The work of the club is outstanding for beautiful effects and artistic finish. The voices are selected with great care. Mr. Crosley, the technical advisor, takes great interest in the club and alternates with the leader in conducting. They sing standard works, both light and serious, and take a very prominent part in all the public performances, sometimes putting on little sketches or musical plays.

Mass Singing for All

During the Plebes' first summer, mass singing twice a week is part of the regular schedule. They learn the Academy songs and other songs of the fleet and through them, as through no other medium, imbibe the spirit of the Academy. It is the most inspiring of all the activities and regardless of talent or previous training, all may take part. No matter how trying the daily routine or how homesick the

young "mid" may be, the singing of "Navy Blue and Gold," "Hit the Deck," or "Sweethearts and Wives" clears the atmosphere and puts him in a state of mind for work. The summer singing ends with an inter-company singing competition. This is held in the evening, outdoors, in front of Bancroft Hall. Each company is required to sing four songs, three of which are chosen by the director and are an Academy song, a marching song and a hiking song. The fourth song is of the boys' own choosing. The several companies are led by one of their number and selected officers are the judges to decide which company wins the honors. While these splendid boys march, as only Annapolis boys can march, singing for example, "Stars and Stripes Forever," you would be incapable of emotion if you did not have a patriotic thrill. There is also a Christmas carol "sing" every year before the boys go away for Christmas leave. This is held on the terrace outside of Bancroft Hall, around a beautifully lighted Christmas tree. One of

(Continued on page 33)

© Pickering

Novelties in Music

Whatever may be one's opinion regarding a great deal of the music turned out by the more revolutionary of present-day composers, there is much praise to be offered to any individual or firm that is willing to help in the cause of promoting the interests of those music makers who are striving to advance the art along new creative lines. I hasten, therefore, to add my word of appreciation and encouragement to Henry Cowell and *New Music*, the quarterly devoted to the cause of ultra-modernism, published in San Francisco. Early numbers of this publication have already been reviewed in these columns. Succeeding ones are devoted to music by Leo Ornstein, Imre Weisshaus and Carlos Chavez, composers of the United States, Hungary and Mexico, respectively. Some of this music is interesting, but, without retracting an iota of the praise and good wishes bestowed upon the publishers, some of it is assuredly nonsense. It requires superhuman enthusiasm or a condition of self-hypnotism to discover a glimmering of meaning or musical value in "Six Pieces for Solo Voice," by Imre Weisshaus. On second thought, however, a few of them might be used for vocalises by voice teachers.

The same issue of the quarterly is redeemed, at least in part, through a rather lengthy song by Leo Ornstein, entitled "The Corpse," for which the composer has also written the words. It is not a pretty song, and there is no melodic attractiveness about it, but the music wraps itself about the listener in a chilling, death-like grip that was undoubtedly Mr. Ornstein's intention.

The Mexican contribution, Mr. Chavez's Sonatina for Violin, has striking and effective moments in it, though it is a disjointed work, as a whole, and contains many indigestible clusters of tones, but it is by no means devoid of musical ideas.

While I lay no claim to possessing ability as a prophet, I have a feeling that Abram Chasins' Twenty-four Preludes for the Piano (Boston: Oliver Ditson Co.) will soon be recognized as entitled to a place among the best music for the instrument that has been written recently by any American; and if the qualification of nationality vitiates the prophecy, I might put

it another way, and venture the belief that they can hold their own in nearly any present-day company. Not that Mr. Chasins is blazing any new trails. He is not ultra-modern in his harmonic idiom, nor is he a revolutionary in his ideas. But he is a modernist. He has acquired an extensive vocabulary from his contemporaries, and he uses it through absorption—not imitation—to express ideas that are strikingly original and really individual.

All but two of Aurelio Giorni's Twenty-four Concert Etudes (*New York: G. Schirmer, Inc.*) for the piano have now been received. The publisher has issued them separately, and doubtless some of them will become more popular than others. But, as a whole, Mr. Giorni has achieved something quite unusual in his series of etudes covering all major and minor keys. They are all, of course, of the virtuoso type, and the composer has made wide explorations in the field of modern piano technique. He delights, particularly, in double rhythms which he constructs skillfully. But each study offers new technical obstructions to be overcome, and of even greater importance is the fact that Mr. Giorni sets forth his thesis in really admirable music.

Among the qualities immediately observable in the music of the Britisher, Lord Berners, is a rare sense of humor. I know only a very small number of his compositions, but almost without exception they have a decidedly humorous turn. Two numbers for piano, from "The Triumph of Neptune" (London: J. & W. Chester) are of considerable interest. "Hornpipe" again illustrates his ability to crack a musical joke, and, at the same time write a fine piece of piano music. While "Intermezzo" is less striking, it is a graceful, original fancy of real merit.

Herbert Howell's "Come Sing and Dance," another Oxford print, impresses me as being a little too intellectual in workmanship, without offering adequate compensation in the quality of the musical ideas. The words are from an old carol, and the setting is for high voice. —SYDNEY DALTON.

ELILAND

A Song of Chiemsee by

ALEXANDER VON FIELITZ

Arranged for Women's Voices (S.S.A.) by St. Zoltai

With German and English Words

- | | |
|-----------------------------|--------------------|
| 1. Silent Grief | 6. Child Voices |
| 2. Frauenworth | 7. Moonlight Night |
| 3. Roses | 8. Dreams |
| 4. Secret Greetings | 9. Anathema |
| 5. On the Shore of the Lake | 10. Resignation |

If interested request copy of the vocal score on approval. Price .75

J. FISCHER & BRO.

119 W. 40th Street

New York

Cleveland Club Plans Interesting Programs Under New Leadership

CLEVELAND, OHIO, Oct. 1.—The Fortnightly Musical Club has begun its thirty-seventh season with 544 active and twenty sustaining members. Mrs. Carl Radde, the new president, has prepared an interesting season's work. The chorus of 100 women will give a concert in December under its leader, Mrs. Zoe Long Fouts. Mrs. J. Powell Jones is accompanist.



©Harris & Ewing

Mrs. Carl Radde
Who Heads the Fortnightly Musical Club of Cleveland in Its Thirty-seventh Year

The Club will unite with the College Club of Cleveland in two events, an afternoon musicale and a lecture. The latter will be given by Carleton Bullis, head of the theory department of the Conservatory at Baldwin-Wallace College and dean of the Northern Ohio Chapter of the American Guild of Organists.

There will be several musicales at private homes under the direction of Miss Grace Gardner. Mrs. Alice Shaw Duggan will continue her series of senior meetings, and the intermediate student group with Mrs. J. Powell Jones, and the junior classes with Mrs. A. B. Schneider as chairman will continue their monthly program. The manuscript section will be under the direction of Mrs. Emma Kneeland Mayhew.

The lecture-study section will present various speakers at five monthly meetings. The speakers will be Mildred Martin of the Public School Music Department of Baldwin-Wallace College, Karl Grossman, and Arthur Quimby, curator of music at the Cleveland Art Museum.

The officers of the club are: President, Mrs. Carl Radde, who follows a most successful three-year presidency of Mrs. John H. Kapp; Mrs. Alice Shaw Duggan, first vice-president; Mrs. Albert Riemenschneider, second vice-president; Mrs. Carl V. Weygandt, secretary, and Mrs. Arthur Born, treasurer.

Rosabelle De Long, California soprano, who has appeared in opera in Europe, will make her New York debut in recital in the Guild Theater on Oct. 13. She will be accompanied by Richard Hageman.

Fabien Sevitzyk Gives American Program in Warsaw, Poland

PHILADELPHIA, Oct. 1 — Fabien Sevitzyk, founder and conductor of the Philadelphia Chamber String Simfonietta, has returned after spending the summer in Warsaw, where he conducted three concerts of the Warsaw Philharmonic Orchestra. He presented for the first time in Poland a program of American composers to an audience of 4000 persons. Mr. Sevitzyk faces an active season here. In addition to three subscription concerts and one children's concert in Philadelphia, Simfonietta has two New York engagements, one at Columbia University, and the other in the Town Hall. There will also be concerts in Richmond, Va., Poughkeepsie, N. Y., Bridgeport, Conn., Harrisburg, Pa., and Mt. Kisco, N. Y.

Organization to Promote Music in Maine

AUGUSTA, ME., Oct. 3—The Maine Foundation, Inc., has been organized to promote the advancement of music culture. Officers are: Governor Gardiner, president; Scott Wilson, Chief Justice of the Maine Supreme Court, vice-president; Blin W. Page, treasurer, and Ernest L. McLean, Augusta, secretary. Messrs. Gardiner and Wilson, William R. Pattengall, Associate Justice of the Supreme Court, and President Kenneth C. M. Sills of Bowdoin College have been appointed permanent trustees.

Retain MacDowell Collection for New Hampshire

KEENE, N. H., Oct. 3—One of the last complete collections of MacDowell's famous works has been kept in New Hampshire, through a sale by Mrs. MacDowell at the recent auction of one of the composer's groups, "Fireside Tales," at a benefit concert at Keene, N. H. Mrs. Willard E. Wilber, chairman of the New Hampshire Federation of Women's Clubs, sponsored the concert.

Mildred Dilling, harpist, will be one of the artists to appear on the Community Concert Course in Webster, Mass., being booked for Jan. 14.

ALBERT STOESSEL CONDUCTOR

New York University, New York

HEMPEL

Management
R. E. JOHNSTON
1451 Broadway, New York
STEINWAY PIANO

A N D R E W SKALSKI

CONDUCTOR - PIANIST
MASTER PEDAGOGUE
LECTURE-RECITALIST
OF INTERNATIONAL REPUTATION
200 Fine Arts Bldg., Chicago, Ill.

STAGEFRIGHT

Nervousness and apprehension can be cured.
Short course of instruction.
MARY LOUISE GOODHUE
125 Charles Street Boston, Mass.
Liberty 0982 Haymarket 6548

The Family Album in News and Pictures



Olive Fremstad as "Isolde" in the Old Days at the Metropolitan, when Plastic Beauty Was of as Much Account as Good Singing

Then and Now

DEC. 17, 1898.—Mr. Grau roughly estimates the cost of the season at \$650,000. As it is expected that there will be about 110 performances in all, this gives an average outlay of between \$5,000 and \$6,000 per performance. The



Giuseppe del Puente, the "Escamillo" of the American Premiere of "Carmen" at the Academy of Music, New York, in 1879.

orchestra payroll to sixty-eight musicians in the orchestra proper and fifteen in the stage brass band, amounts to about \$500 a week. Chorus singers get \$15 per week for six performances and there are 110 of them.

"Elektra" Stuns Berlin

BERLIN, Feb. 15, 1909.—Richard Strauss's operatic endurance test, "Elektra," had its first Berlin performance before a bewildered and benumbed audience at the Royal Opera House tonight. Such a riot of musical thunder was never before perpetrated within the walls of the Kaiser's theatre. A volley of cheers and applause greeted the end of the performance, due to the energetic teamwork of a gallery full of Strauss cohorts. Nevertheless the verdict of the critics was less fulsome.

Fifteen times the composer appeared before the curtain in response to insistent calls, leading Herr Blech, the conductor, Frau Plaichinger (Elektra) and Frances Rose (Clytemnestra), the latter a Colorado mezzo-soprano, who shared both the musical and dramatic triumphs with Frau Plaichinger.

Strauss's idea of cyclonic effects were fully interpreted by an orchestra of 115 members, but the singing could occasionally be heard.

He Didn't, Either!

PHILADELPHIA, Jan. 17, 1899.—MUSICAL AMERICA, some months ago recorded the fact that \$100,000 were (sic) being raised here for a permanent orchestra. Two weeks ago you said that Walter Damrosch was to be the conductor. There now seems some doubt about this. Mrs. E. D. Gillespie and other ladies... say in a circular: "The leader must be of the highest ability—an interpreter of symphonies and of absolute music par excellence. There would seem to be no special recommendation for such a post in a man who has given nearly all his work to another branch of music."

That Talented Young Mascagni!

ROME, OCT. 20, 1898.—Mascagni, the young Italian composer, recently played excerpts from his latest opera, "Iris," to a few critics and musicians here, and his audience was delighted. They

He Arrived Eight Years Later!

PARIS, Dec. 31, 1898.—The baritone, Renaud, who was announced in the last issue of MUSICAL AMERICA as having been engaged for America, will not leave the Opera for the next two years.

The Metropolitan Reopens

DEC. 3, 1898.—Stockholders and subscribers of the Metropolitan Opera



Giulio Gatti-Casazza, General Director of the Metropolitan, as He Looked on One of His Early Voyages to This Country

House, having endured their year of privation, Mr. Grau opened the regular season on Nov. 29. "Tannhäuser" had been selected, and the greatest interest was shown in Van Dyck's debut. Monsieur Albers sang *Wolfgram*. Mrs. Emma Eames, the *Elizabeth* of the occasion, was a picture of aristocratic loveliness. Her voice rang out beautifully and there is no question that she is now on the road to the highly dramatic characters of *Brunnhilde* and *Isolde*. Mme. Nordici sang the *Venus*. While she did well with the part, she did not fully acquire the grandeur of the goddess. Mr. Pol Plancon appeared as the *Landgraf*, a part which he has sung here frequently and which, in spite of his Gallic birth, he does as well as any full-blooded Teuton. A significant fact is that the one German-born

member of the cast was Mrs. Louise Meisslinger, who appeared in the diminutive rôle of the *Young Shepherd*. It must be said that the re-opening of the Opera House after its year of darkness due to war and arms, was as brilliant an occasion as ever.

Still True!

Nov. 12, 1898.—"There never was a book, and there never will be one written, from which anybody can learn the proper use of the human voice."—Eugenie Pappenheim.

Only Thirty Years Ago!

VIENNA, Nov. 3, 1898.—The Dutch pianist, Sieveking, who was arrested at Ischl, Upper Austria, about seven weeks ago for neglecting to salute a priest, has been sentenced to three days' imprisonment.

"Fedora's" Premiere

MILAN, Oct. 31, 1898.—The season of opera at the Lirico Theatre opened on Oct. 22, with the first performance of Umberto Giordano's new music

drama, "Fedora," words by Arturo Colantti, adapted from Sardou's play.

Miss de Treville Triumphs

Nov. 5, 1898.—The Castle Square Opera Company gave quite a remarkable performance of Gounod's "Romeo and Juliette" at the American Theater last Monday night. Remarkable it was, chiefly in regard to the incompetence of the singers. The *Juliette* of Miss Yvonne de Treville was the only redeeming feature of the performance. . . . Lizzie Macnichol, who personified the *Page*, can produce such loud tones, although something always seems to hinder her from opening her mouth properly. Of course her tones are of a peculiar *timbre*, they remind one of lockjaw.

Jolly Old Days

WASHINGTON, Dec. 4, 1906.—A warm welcome was given to Saint-Saëns by a large and fashionable audience at the New National Theatre this afternoon when he appeared jointly with Dr. Carl Muck and the Boston Symphony Orchestra. President and Mrs. Roosevelt, Congressman and Mrs. "Nick" Longworth, and Senator and Mrs. Lodge occupied the principal stage box. The climax of enthusiasm was reached after Saint-Saëns had received three encores. The great composer bowed first to the President and then to the crowd. Mr. Roosevelt, who had just sent a 27,000-word message to Congress, rose in his box and bowed back to Saint-Saëns, and the crowd went wild with applause.

And Still Going Strong

BRUSSELS, Nov. 12, 1898.—Clarence Whitehill, a young American singer who is said to have a bass voice that rivals Edouard de Reszke's in compass and quality, has just been engaged for the Royal Opera. He will make his debut very soon.



Antonio Scotti as He Appeared in the Days when He Was Singing the New Century in at the Metropolitan

Fashions Fade but Operatic Costumes Remain

JAN. 21, 1899.—Mme. Nordica's *Aida* has always been one of her very best rôles. A new costume worn by Mme. Nordica, as species of Nile green Mother Hubbard wrapper, did not set off her figure to advantage.

Letters from Far and Wide Continue in Praise of Musical America

William Arms Fisher Says "Delighted!"

Dear MUSICAL AMERICA:

I have eagerly looked over your August issue, and just as others have said, it looks like MUSICAL AMERICA once more. I will be delighted to have the paper regularly.

Yours sincerely,

WILLIAM ARMS FISHER,
Vice-President and Publishing
Manager, Oliver Ditson Company.
Sept. 20, 1929
Boston, Mass.

Congratulations

Dear MUSICAL AMERICA:

I saw in the *World* that Mr. Kramer is now in charge of MUSICAL AMERICA and I can not resist writing to congratulate you. With best wishes,
ALIX YOUNG MARUCESS
Aug. 20, 1929
Lincolnton Beach, Me.

Old Friend Returns to Life

Dear MUSICAL AMERICA:

When I received the first number under the new-old management, I felt as though an old friend had come back into my life. I had expected to discontinue my subscription, but now will continue it.

Very truly yours,

MRS. CARRIE K. BEAUMONT
Sept. 16, 1929
Portland, Oregon

Right Man at the Helm

Dear MUSICAL AMERICA:

I have been a subscriber to MUSICAL AMERICA for many years. That MUSICAL AMERICA is once more in the hands of friends of its founder, Mr. John C. Freund, is welcome news to musical folk everywhere. In that connection I enclose an editorial from a recent issue of the *Christian Science Monitor*, showing the widespread interest in MUSICAL AMERICA's change of management. Allow me to congratulate you on the August number, your first of a long series, I hope. Your editorial on the change of management indicates the right man is once more at the helm and I express friendly good wishes for your success.

Yours sincerely,

CHARLES L. W. REESE
Rector's St. Paul's Church
Sept. 17, 1929
Woodville, Miss.

Newsy and Instructive

Dear MUSICAL AMERICA:

Before I departed from Portland, Ore., I enjoyed a visit with Mrs. Warren E. Thomas of that city and she told me that Mr. Kramer was again at the helm of MUSICAL AMERICA, and that the paper had returned to its original form. I was surely pleased and wish you continued success in every effort you put forth to keep MUSICAL AMERICA the newsy and instructive magazine that so many of us have enjoyed for years. Congratulations to you and kindest wishes for your efforts to be crowned with success.

Very sincerely yours,

MARGARET GRAHAM AMES
Sept. 15, 1929
Portland, Oregon.

A High-Class News Magazine

Dear MUSICAL AMERICA:

I can hardly express my surprise and pleasure to find my MUSICAL AMERICA reverting to type, and with Mr. Kramer as editor. Heartiest congratulations and best wishes. Certainly we could not wish it in better hands. Certainly there is need of just such a high class news magazine, and I realize more than ever how much we have missed it. Cordially yours,

WILLIAM TREAT UPTON,
Professor of Piano, forte,
Oberlin Conservatory of Music.
Sept. 11, 1929.
Oberlin, Ohio.

A Real Thrill

Dear MUSICAL AMERICA:

It was a real thrill to see your name on the first page of MUSICAL AMERICA. Please renew my subscription. The magazine is already greatly improved. Every good wish for great success.
Sincerely,

MAUDE ALBERT.
Aug. 31, 1929.
Baltimore, Md.

Regains Old Splendor

Dear MUSICAL AMERICA:

May I send my warmest congratulations? I am so glad you have taken over MUSICAL AMERICA, and am sure that the magazine will regain its old splendor. With all good thoughts and best wishes.

Most cordially,

ANTONIA SAWYER
Aug. 23, 1929.
White Plains, N. Y.

Russell S. Gilbert Gives Thanks

Dear MUSICAL AMERICA:

I am so glad to see Mr. Kramer as Editor of MUSICAL AMERICA. The paper under Mr. Freund's policies meant so much to me, and I give thanks that it is to continue as he conceived it.

Cordially yours,

RUSSELL SNIVELY GILBERT
Secretary-Treasurer
The National Association of Organists
Sept. 24th, 1929.
Orange, N. J.

Best Wishes for the Future

Dear MUSICAL AMERICA:

I am glad to see MUSICAL AMERICA back in its old form again, having subscribed to it since its beginning. Accept my congratulations and best wishes for the future.

Yours truly,

CHARLES E. MAYHEW
Sept. 24, 1929.
Lakewood, Ohio

The Thrill of His Life

Dear MUSICAL AMERICA:

I certainly had one of the thrills of my young life this morning when I got the new copy of MUSICAL AMERICA or, rather, the copy of the new MUSICAL AMERICA. Congratulations, and just remember that you still have a good friend out here. Best regards and best wishes.

Sincerely,
HAL CRAIN

Aug. 27th, 1929
Los Angeles, Cal.

Mabel Corlew Sends Greeting

Dear MUSICAL AMERICA:

I want to tell you that I am very happy to hear the good news and to congratulate you and wish you every success. Under Mr. Kramer's guidance MUSICAL AMERICA will be the success it once was. Congratulations should go out to the musical world!

Sincerely,

MABEL CORLEW
Sept. 16, 1929
New York, N. Y.

Ellen Kinsman Mann Hails News

Dear MUSICAL AMERICA:

May I offer my congratulations and sincere good wishes? I was so pleased and delighted when I read the good news. With kindest regards,
Sincerely,

ELLEN KINSMAN MANN
Sept. 5, 1929
Chicago, Ill.

Rossetter Cole Sends Greetings

Dear MUSICAL AMERICA:

I returned from my usual outing a few days ago and on opening my MUSICAL AMERICA was delighted to see that Mr. Kramer has assumed leadership of its destinies. Please accept my hearty congratulations. Incidentally the readers of this fine journal are to be congratulated also. With cordial greetings and all good wishes for your complete success, I am
ROSSETTER G. COLE

Sept. 12, 1929

Chicago, Ill.

Policy on Past Lines

Dear MUSICAL AMERICA:

As a subscriber of some years' standing I was glad to read that the policy in the future would be built on past lines. There is certainly a place for a paper that keeps one in touch with world activities in music—a paper as independent as anything can be nowadays, and with a staff of critics not too entirely bored by hearing too much. Again my best wishes,

Sincerely yours

EVA CLARE
Sept. 5, 1929
Winnipeg, Canada

Catharine Bamman Wishes "Bon Voyage"

Dear MUSICAL AMERICA:

My sincere congratulations to you and every hope for a "bigger and better" MUSICAL AMERICA—and if you need a mascot to sail that ship, remember me.

Sincerely,

CATHARINE A. BAMMAN
Aug. 25, 1929.
New York.

Anticipation for the Future

Dear MUSICAL AMERICA:

I want to take this opportunity to congratulate you for restoring the paper to the interesting form that it was. Thanks to Mr. Kramer, my interest is renewed and I look forward to many pleasant moments with MUSICAL AMERICA in the future. Keep up the good work and much success.

Very sincerely yours,

VLADIMIR POLIVKA
Aug. 30, 1929
Cicero, Ill.

Peabody Conservatory Promises Cooperation

Dear MUSICAL AMERICA:

The good news reached me upon my arrival from Europe today and I am writing my congratulations and best wishes for your success. I have just seen your first issue of the magazine and am delighted to hear that you are going to resume the old policy which made it so attractive. It is needless to say that you may look to me for cooperation in any way possible. With all good wishes,

Very sincerely yours,

FREDERICK R. HUBER,
Manager, Peabody Conservatory
of Music.
Sept. 17, 1929
Baltimore, Md.

Publisher Wishes Success

Dear MUSICAL AMERICA:

Allow me to congratulate you that MUSICAL AMERICA has been rescued from the vortex of a jazzy magazine. I have seen just one number of your paper and it certainly was refreshing to note that the magazine was being brought back not only to its original form but with its contents so interesting and informing. Wishing you all success possible, which I know you will have, I remain,

Yours cordially,

B. M. DAVISON, Publishing Manager,
White-Smith Music Publishing Co.
Sept. 23, 1929.
Boston, Mass.

Good Wishes from Cianfoni

Dear MUSICAL AMERICA:

I am indeed glad to see Mr. Kramer in charge of MUSICAL AMERICA and extend to you my sincere good wishes. I am also pleased to see MUSICAL AMERICA in the form which is now being used. It seems like meeting an old friend again to receive it in this form. Our best wishes for the continued success of your publication, which we have thoroughly enjoyed for many years.

Very cordially,

D. C. CIANFONI
Conductor Santa Ana Municipal Band
Aug. 27, 1929
Santa Ana, Cal.

Joy at Recovery

Dear MUSICAL AMERICA:

I am so happy over your recovery. You have certainly had a severe attack of "jazzitis" and have suffered much. Your many friends have suffered with you. Your familiar white face—as it came the other day—was a joy to see again. As one of your oldest friends in Boston vicinity, I want you to know how pleased I am over your "come back".

Very sincerely yours,

NELLIE EVANS PACKARD
Aug. 31, 1929
Campello, Mass.

More Convenient to Handle

Dear MUSICAL AMERICA:

When my copy came today I was greatly pleased to find it in the original form, minus much uninteresting material; also more convenient to handle. Yours with thanks from an old subscriber,

ANNIE C. MORRIS

Aug. 23, 1929.
Winthrop, Mass.

James Francis Cooke Sends Best Wishes

Dear MUSICAL AMERICA:

My office has sent me news that Mr. Kramer is editor of MUSICAL AMERICA. Please accept my congratulations and best wishes for great success.

Very cordially,

JAMES FRANCIS COOKE.

Editor, *The Etude*.

President, Presser Foundation.

Sept. 18, 1929.

Budapest, Hungary.

From the Dallas "Musical"

Dear MUSICAL AMERICA:

It is good to see you return to the format that made the magazine distinctive among class publications of America; it is better to read a re-avowal of the principles and policies that made of it the valiant champion of music in this country and feel that it will attain its former prestige and usefulness. Lastly, it is good to see Mr. Kramer's name as editor, for that is a hall-mark of ability and integrity and earnestness of purpose, the foundation stones of success. Assuring you of my best wishes, I am

Yours very truly,

A. L. HARPER,

Editor, *The Musical*.

Sept. 19, 1929.

Dallas, Tex.

Paul Kempf Says "Good Luck!"

Dear MUSICAL AMERICA:

Your first issue arrived this morning. I am sure you know without my telling you, that you have my best wishes for success and prosperity. In appearance and spirit there is much of the old MUSICAL AMERICA in your initial effort. Plenty of news and plenty of pictures,—snappy "Mephisto"—all reminiscent of the old days! Good luck to you!

Sincerely,

PAUL KEMPF,

Publisher, *The Musician*.

Aug. 19, 1929.

New York.

Real News and Plain Facts

Dear MUSICAL AMERICA:

I have been a subscriber to MUSICAL AMERICA for many years, and I am gratified indeed to see it return to the policies of Mr. Freund. Let us have the good old MUSICAL AMERICA of years ago, crammed full of real news and plain facts, and do please leave over-sophistication to the Sunday supplements.

Yours truly,

LLOYD L. KENDALL.

Aug. 27, 1929.

Boone, Iowa.

Anticipation for the Future

Dear MUSICAL AMERICA:

After looking through the new issue I feel I must say how glad I am to see the magazine go back to the old style—"Mephisto's Musings," open forum, editorials, personalities, music reviews, etc., have all been missed very much from the magazine. I shall look forward to future issues with no little anticipation, and I want to wish Mr. Kramer all the success possible.

Sincerely,

THEODORE T. CAVANAUGH.

Aug. 27, 1929.

Rutherford, N. J.

Looks Forward to Number Two

Dear MUSICAL AMERICA:

Your first number had ever so much reader interest, and MUSICAL AMERICA under the new régime should be a big success. Am looking forward with interest to issue Number Two. All good wishes and congratulations.

CLARENCE AXMAN.

President and Editor, *Eastern Underwriter*.

Aug. 29, 1929.

New York City.

Glad of Old Form Again

Dear MUSICAL AMERICA:

Am glad your paper is returning to its old form. I did not feel acquainted with it in its recent clothes.

Very truly,

CLAIRE R. DEMAREE.

Aug. 26, 1929.

Audubon, N. J.

Mrs. Helen Harrison Mills Voices Enthusiasm

Dear MUSICAL AMERICA:

I am overjoyed that Mr. Kramer is again on the staff—it will seem almost like the good old days, and if you could have seen the sigh of relief when I took up the August number, you would not doubt my sincerity. To have the paper back on something of its former footing, with a substantial musical background, and full of news—just the things we want to read, is a real joy to us here in Peoria I can assure you.

Now if there is anything I can do for you here in the Mid West, do not fail to call upon me. I shall see to it—indeed I have already begun this—that mention is made of this change in my numerous letters to clubs.

My very best wishes are with you for the greatest success.

Yours most cordially,

MRS. HELEN HARRISON MILLS,

Chairman, International Reciprocity.

Editor, Official Bulletin of the National Federation of Music Clubs.

Sept. 18, 1929

Peoria, Ill.

Found Again!

Dear MUSICAL AMERICA:

Welcome our dear old MUSICAL AMERICA. Have been lost without it!

Sincerely,

J. S. WOLFE, M. D.

Aug. 26, 1929.

Bloomfield, N. J.

Delighted

Dear MUSICAL AMERICA:

We were so delighted to see your old face once more. We have had you in our family for over fifteen years. Welcome you back.

Yours truly,

MRS. H. D. PHILLIPS.

Aug. 26, 1929.

Chattanooga, Tenn.

From a 30-Year Subscriber

Dear MUSICAL AMERICA:

Please accept my congratulations upon the last issue of MUSICAL AMERICA. It came to me last week like an old friend I had missed. I have been

a subscriber to MUSICAL AMERICA for thirty years; needless to say I shall continue to read it as long as it is the delightful paper that the last copy proved to be. I feel sure that Mr. Kramer and his staff will put the paper back where it was at the time of the lamented Mr. Freund's death.

Very truly yours,

KATHERINE KERR CARNES.

Sept. 2, 1929.

Memphis, Tenn.

Was It That Bad?

Dear MUSICAL AMERICA:

I must let you know how good we all feel that you are bringing our long-lost friend, MUSICAL AMERICA, back to life. I am not going to indulge in flattery or make any asinine statements, but everybody I know in Washington was going to be out taking a smoke when the next request for renewal came in.

Most cordially,

R. DEANE SHURE.

Director of Music, Mt. Vernon Place M. E. Church.

Aug. 23, 1929.

Washington, D. C.

Interesting to Read

Dear MUSICAL AMERICA:

With this letter I want to congratulate you on bringing back to us MUSICAL AMERICA in its old form. I have been a reader of it for the last ten years but the August issue surprised me in a very pleasant way, the way of John C. Freund. It was like the good old MUSICAL AMERICA again, which I had liked for so many years, containing real good information about things that are going on in the music field. It is interesting to read from beginning to end.

I intended to give up MUSICAL AMERICA after ending my subscription but the way it is coming out now, it has my full interest again and I want my subscription going on always.

Your faithful old reader of the old Freund MUSICAL AMERICA,

FRITZ POETSCH.

Sept. 22, 1929.

Passaic, N. J.

Lauds Freund Policy

Dear MUSICAL AMERICA:

I am very glad that the Freund policy has been resumed. I for one shall be pleased to have it in its restored form. Hoping to receive it with regularity,

Yours,

E. L. PERRY.

Aug. 27, 1929.

Keene, N. H.

A Real Pleasure

Dear MUSICAL AMERICA:

Allow me to say that it is a real pleasure to see MUSICAL AMERICA return to its original form and contents. Its recent adventure into pseudo belles-lettres seemed to me to be disastrous.

Faithfully yours,

MARY TYLER JOHNSON.

Sept. 4, 1929.

Monhegan Island, Me.

Missed the Old Features

Dear MUSICAL AMERICA:

The August issue seems more like old times. I have been missing some of the old features and am glad to have them back again.

Yours truly,

EDITH W. HAMLIN.

Aug. 22, 1929.

Philadelphia, Pa.

The Kind of Magazine They Like

Dear MUSICAL AMERICA:

Congratulations on the August issue of MUSICAL AMERICA! It is the kind of magazine your subscribers want. Make it as much like the MUSICAL AMERICA the founder published during his life and you will succeed. Make the type and everything else look like the original thing and you will prosper. With heartiest good wishes,

Cordially,

CHARLES FLAMMER.

Sept. 3, 1929.

San Francisco, Cal.

Please Don't Go Away Again!

Dear MUSICAL AMERICA:

Oh, how thankful I am that a real you has come back! Really, I can't tell you the pleasure it gave me to read from cover to cover, enjoying it all—and oh, how nice to have "Mephisto" again. But then I could go on forever mentioning department after department we've missed so much. Please don't go away again, and may the coming years be more successful than ever before. Again, welcome back!

Yours most sincerely,

LILLIAN SCOTT.

Sept. 2, 1929.

El Paso, Tex.

America First!

Dear MUSICAL AMERICA:

The August copy has just reached me and I want to say how delighted I am with it. I wish to congratulate the new management. In his day my deceased father, Eugene Thayer, Doctor of Music, was widely known for his pioneer work in American music. America first, in my ideas, music included. Wishing you every success,

Very truly yours,

LOUISE F. THAYER.

Aug. 22, 1929.

New York City.

Mephisto Worth the Price

Dear MUSICAL AMERICA:

Glad to see you back. It was "rough house" while you were away. My best to "Mephisto"—he is worth the price of the paper.

Yours,

C. H. WESTON.

Aug. 22, 1929.

Boston, Mass.

Pleasure Is Mutual

Dear MUSICAL AMERICA:

Just a line to tell you how much I enjoyed reading the August issue, which is like the old magazine I used to know. I am so glad for the new policy, as I know I shall again enjoy reading it.

Yours very truly,

HARRY C. SCHEELE.

Aug. 22, 1929.

Philadelphia, Pa.

Kindly and Conservative

Dear MUSICAL AMERICA:

As a subscriber and reader for several years may I please express my great pleasure in the makeup of the last MUSICAL AMERICA? During the last years the only interest on opening a new copy was whether the cover might be a sickly green or a jaundiced yellow. I for one am glad of the return to a more kindly conservative atmosphere.

Very sincerely,

BERTHA KLECKNER.

Aug. 30, 1929.

Sioux City, Iowa.

Samoiloff Opens Fall Term in Los Angeles



Mr. Samoiloff and His Class in Portland, Oregon.

LOS ANGELES, CAL., Oct. 1—Having wound up an unusually successful summer season on the Pacific Coast, Lazar S. Samoiloff is now conducting his regular sessions of bel canto and opera classes in this city under the management of L. E. Behymer. The decision of Mr. Samoiloff to establish his studios here was the result of the widespread interest evidenced in his master classes of the past few months.

Twenty-three vocalists including a number of professional singers entered

the competition for two scholarships, which was decided by a jury consisting of Mrs. Joseph Zuckerman, president of the Santa Monica Music Association; Modest Altschuler, Mr. Behymer, Mrs. Charles White, John Westervelt, Mrs. Wm. F. Reasner and Mrs. Alma P. Renner. The awards went to Mrs. Bonita B. Fitzpatrick, soprano; and N. W. Bennett, Australian tenor.

Mr. Samoiloff's class in Denver, which was his seventh successive summer term in that city, was held at the Lamont School of Music, where sixty-

five lessons a week were given, in addition to lectures which were attended by an average of 400 persons. Six of his pupils accompanied him to Los Angeles for his regular term.

In Portland and Seattle Mr. Samoiloff met with similar success. The Portland class was managed by Mr. and Mrs. S. Vann, well known music teachers. The Portland *Oregonian* placed its broadcasting station at the disposal of Mr. Samoiloff, and several radio programs were given by his students.

"Trovatore" Sept. 16, and *Amneris* in "Aida" on Sept. 25. These roles were repeated in Los Angeles. On October 1, Miss Meisle started on her coast concert tour. En route to New York, where she will appear in her annual Atwater Kent Radio concert on Dec. 8, she will give recitals in Houston, Wichita Falls, Independence, Kan., Lansing, Mich., and St. Mary of the Woods, Ind.

ARTISTS FOR TOLEDO

Galli-Curci to open Choral Society Concert Course

TOLEDO, OHIO, Oct. 1—The Toledo Choral Society has announced plans for its eighth series of concerts opening on Friday, Oct. 25 with a recital by Galli-Curci. Other visiting attractions will be Paderewski on April 29; the Chicago Symphony, May 12, and a children's concert by the same organization on May 13.

The presentations of the Society will include "Aida" with the Cleveland Symphony on Nov. 18; a children's concert by the Cleveland Symphony on Nov. 19; the "Messiah" on Jan. 14, and a festival concert with the Chicago Symphony on May 13. The concerts are given at New Convention Hall. Mary Willing Megley is conductor of the Society.

Columbus School Adds to Faculty

COLUMBUS, OHIO, Oct. 1—Because of the unusual enrollment at the Conservatory of Music of Capital University, it has become necessary to enlarge the teaching staff. Wilbur Crist, well known in musical circles, has been appointed instructor of conducting and instrumentation, and will give a course in school bands and orchestras. Harold Moench and Nellie Edwards have been added to the piano faculty. Helen Grace Jones will give a course in accompaniment, and Harold Davidson will teach theory and composition. Prof. Harry Meyer is dean of the school of Music.—J. W. L.

ALBERTO BIMBONI

Conductor and Vocal Teacher
c/o Judson Radio Program Corp.
Steinway Bldg., New York
Residence: Manhasset, L. I.
Phone Manhasset 741



WALTER CHARMBURY

Pianist-Instructor
611 Steinway Hall
New York Circle 4056
Appointments Tuesday or Friday A.M.

TREVISAN

BASSO
CHICAGO CIVIC OPERA
Vocal Studios
4412 Fine Arts Building, Chicago, Ill.
Phone 4106 Wabash

ARTHUR ALEXANDER

Composer, Conductor and
Teacher of Singing
7024 Melrose Ave. Whitney 7515
HOLLYWOOD, CALIF.

Twin Bill for Hospital Benefit

The operas "Cavalleria Rusticana" and "Pagliacci" will be given in the New York Coliseum on Oct. 12, for the benefit of the Italian Hospital. The cast will include Alba Novella, as *Nedda*; Fortunato D'Angelis, Giuseppe Interrante, G. Adriani, F. Curci, Evelyn Brandt, Elizabeth Hoepfel, Beatrice Altieri, Fernando Bertini, and John Lazzarini. The orchestra will be led by M. Feveisky, and there will be a chorus of seventy-five. The stage direction will be under the supervision of Benjamin Altieri of the San Carlo Opera Company.

DR. ARTHUR D. WOODRUFF

TEACHER OF SINGING
Member of American Academy of Teachers of Singing
Studio: 810 Carnegie Hall, New York
Mondays in Philadelphia Tel. Circle 0321

The Longy School of Music

Solfeggio Harmony Eurythmics
Correct fundamental training and individual class work emphasized as basis of music education. All branches of instrumental instruction.
Gaston Elcus, Violin Marion Moorhouse, Cello
Stuart Mason, Harmony.
and faculty of recognized artists and musicians.
Dr. Archibald T. Davison, Faculty Adviser
Catalogue upon request.
MINNA FRANZISKA HOLL, Director
103 Hemenway Street, Boston, Mass.

Bonelli Has Busy Month

Richard Bonelli, baritone, before rejoining the Chicago Civic Opera Company, was scheduled for a concert in Columbus, O., on Oct. 11, and will be heard in a program "at the Baldwin" Oct. 13; in Nashville Oct. 23, Pittsburgh Oct. 25, and Fort Wayne on Oct.

Kathryn Meisle on Tour After Opera Season on Pacific Coast

Kathryn Meisle, contralto, is on a concert tour after singing leading roles with the San Francisco and Los Angeles Opera Companies. Miss Meisle sang the part of the *Witch* in "Hansel and Gretel" on Sept. 14 in San Francisco. She appeared as *Azucena* in

JOSEPHINE FORSYTH

In Unique Programs of POETRY and SONG

ELLEN KINSMAN MANN

Teacher of Beautiful Singing
Preparation for CONCERT—ORATORIO—OPERA
508 FINE ARTS BLDG., CHICAGO Studio—Florence, Italy, e/s American Express until April, 1930

MAUDE DOUGLAS TWEEDY

TEACHER OF SINGING
VOCAL ART SCIENCE
Vanderbilt Studios:
15 E. 38th St., New York
Caledonia 8487

JOLSON'S NOW Mat's Thurs.
7th Av. & 59th and Sat.
Fritzi Victor "Mlle."
Scheff in Herbert's Modiste"
Followed (for 2 weeks each) by "Naughty Marietta,"
"Fortune Teller," "Babes in Toyland."
Evenings and Saturday matinee: \$1 to \$3.
Thursday Matinee: \$1 to \$2.

Richard McCLANAHAN

Pianist and Teacher
(Representative Tobias Matthay)

Ten Tuesday Evening Lectures

BEGINNING OCT. 15

at his New York Studio
706 STEINWAY HALL

Inquiries by mail, or phone Residence
Kingsbridge 6513

Personal Representative:

MRS. LAMAR RIGGS

HOTEL LAURELTON

147 West 55th St., New York City

The Musician's Bookshelf

One does not have to be a native of the State of Maine nor even a New Englander to enjoy, "Music and Musicians of Maine" by George Thornton Edwards, (Portland, Me.: The Southwood Press), an account of the progress of music in Maine over a period of three and a quarter centuries. Among the names of the noted musicians and artists are John Knowles Paine, Hermann Kotschmar, organist; Annie Louise Cary, one of the great contraltos of yesterday; Lillian Nordica, Emma Eames, Charles Marshall and Arthur Hackett, two of the most popular of present day tenors; Willie Ferraro, an infant prodigy of the baton, May Korb, and many others. A list of living musicians of Maine includes the names of no less than 1800 practitioners of the art. No one interested in the history of music in this country can afford to overlook this book, which contains over 500 pages.

—S. D.

Teachers and students of orchestration will find "Project Lessons in Orchestration" (Boston: Oliver Ditson Co.) by Arthur Edward Heacox, Mus. B., professor at Oberlin College, a valuable addition to the many text books already available. There is nothing novel in Mr. Heacox's views, save the manner in which he presents them. But in this regard there is something of particular interest.

Beginning with a short description of the modern symphony orchestra the author lists the instruments in the various choirs, and beginning with the strings, takes up each in succession. He does not merely point out the significant qualities of the instruments, their capabilities and functions. He leads the student immediately into the practical operation of arranging and orchestrating, first employing hymn tunes and chorals. This method is followed through the wood-winds, brass and per-

cussion instruments, until the full orchestra is employed. Not content with this, he sometimes reverses the process, requiring the student to reduce scores to piano versions, and also to play the parts of the transposing instruments on the piano.

The assignments following each lesson are admirably chosen, and obviously the work of an experienced and capable instructor. Besides these, there are seven Projects, each one introduced at suitable stages during the course of instruction, which sum up the ground covered. As a foundation for the fine art of handling the orchestra this book is recommended without reserve.

—S. D.

Dorothy Gordon's book, "Sing it Yourself" (New York: E. P. Dutton & Co.) is exactly my idea of what a child should hear in the way of music. Not everything it should hear, of course, because Miss Gordon confines herself to Folk-songs, and there is a great deal of other kinds of music to which the child should be introduced early. But children should constantly hear good Folk-music, and there is none better than what is found in these pages.

There can be no doubt about what the popularity of "Sing it Yourself" will be, because Miss Gordon has sung these songs again and again to audiences made up of young folks who have shown their love for them. The twenty-four numbers included in the book are considered by the collector to be the cream of several hundred which she studied. Strangely enough, half the book is given over to American Folk-songs, Indian, Colonial, and, strangely, Plantation songs. I say "strangely" because so many makers of books of Folk-music in this country seem to be unaware of the fact that there is such a thing as an American Folk-song. The remainder of "Sing it Yourself" contains songs from England, Scotland, Wales and Ireland, France, Germany, Norway, and Russia. Miss Gordon's delightful descriptions of the songs greatly enhance the pleasure and edification to be derived from this fascinating book.

S. D.

Just what impelled Beatrice Leslie Thomson to write the little volume entitled "Four Musicians" (London: The Sheldon Press) is difficult to say. The four musicians concerned are: Handel, Bach (a bit of insularity, putting Handel first?), Haydn and Mozart. The number of books written about these four, if laid end to end, would reach from Dan to Beersheba. The sketches, each numbering some thirty pages, are, however, interesting, and anyone who wants short accounts of the composers named, will find most of all they know on earth and need to know in this book.

J. A. H.

A valuable and interesting addition to any music library is the new edition of Waldo Selden Pratt's "Encyclopedia of Music and Musicians" (New York: The Macmillan Company). The volume, in attractive format, is considerably enlarged from the previous edition. The type is good and the work covers a tremendous lot of ground both chronologically and geographically. Not the least interesting feature is an appended list of operas produced since 1900. Na-

turally this list is incomplete, as there is no more an end to the making of operas than, in the words of Solomon, there is of making books. Unfortunately, it comes only down to 1723, and there are some minor inaccuracies. An opera named "Esmeralda" is credited to Sullivan, although Sir Arthur produced no such work, and the only opera of this name known to the reviewer is that of Goring-Thomas, which had its premiere in 1883. Strauss' "Salome" is given two premières, both in Dresden, one in 1905 (the accurate date), and one four years later. The opera had in the meantime been heard even in America. Prokofieff's "Love of Three Oranges" is listed in this appendix as "Prince of Orange."

LONG BEACH SYMPHONY RECEIVES ADDED FUNDS

City Council and Individual Donor Give Aid—Soloists Announced for October

LONG BEACH, Calif., Oct. 1.—Mrs. Laura D'Angelo, a resident of Long Beach and a daughter of Mme. Beale Morey, vocal teacher of New York City, has made a gift of \$1,000 to the Long Beach Symphony Orchestra, the first contribution the organization has received outside the financial support of the City Council. Last year the Council gave the orchestra \$5,000, for which the orchestra gave two free public concerts. This year the Council has again appropriated \$5,000, and the orchestra is to give one free concert.

A date committee appointed by the Musical Arts Club, the object to have dates of concerts posted in advance so that smaller events will not be placed on the same dates, will be advantageous to managers of the Philharmonic Course and the Civic Concert Series, and other courses having season tickets and also to teachers who wish to put on recitals.

Concerts for October are as follows: Long Beach Symphony Orchestra, Municipal Auditorium, Oct. 8; Burton Holmes, Oct. 12; Marie Sidenius Zendt, soprano, Edna Gunnar Peterson, piano, Oct. 14; Long Beach Symphony Orchestra, Auditorium, Oct. 22; Jacques Thibaud, violinist, Civic Concert Series, Oct. 25; Ruth Foster Herman, contralto, Ebell Club, Oct. 28; Haydn-Handel Oratorio Society, "Hiawatha's Wedding Feast," Oct. 29.

The Musical Arts Club, composed of professional musicians, have held weekly meetings during the summer, putting on some splendid programs for members and guests. Recent speakers heard were Walter David, vice-president of the Fitzgerald Music Company of Los Angeles, in charge of the educational department of the company and John de Keyser, of Los Angeles. Many soloists were presented.—A.M.G.

Kind'er Honored in Dutch India

Hans Kindler has played thirty-five concerts in forty-two days before sold-out houses in Dutch India. This tour originally was for twenty-six concerts, but his success compelled him to remain for extra concerts. An especial honor was bestowed upon the 'cellist at Salo, where he was invited to see the dances of the "Serimpis" (royal princesses) with twelve other guests at the Sultan's Palace. Afterwards the Sultan presented Mr. Kindler with one of his autographed photos. Mr. Kindler is in France now and will play in Paris and other European capitals before returning to America in January.

U. S. NAVY BAND PLAYS

Latin-American Music and Artists Are Featured

WASHINGTON, Oct. 1.—A program of Latin-American music was given by the U. S. Navy Band, assisted by Latin-American artists, at the Pan-American Union building on Sept. 17. The program contained a number of compositions that have not heretofore been heard in the United States. A selection from the Brazilian opera, "Salvador Rosa," by Carlos Gomes, was played. Reynaldo Hahn's ballet selection, "La Fête Chez Thérèse," was one of the feature numbers. Hahn is a Venezuelan, and is leader of the orchestras at Deauville and Cannes.

The soloists from the United States Navy Band, Ralph Ostrom, cornetist, and Louis Goucher, vibraphonist, played selections especially arranged. The assisting artists were Federico Flores, baritone from Mexico, accompanied by his brother, Raoul Sergio, who also played some Latin-American piano selections. —A. T. M.

Katharine Goodson to Make U. S. Tour

Katharine Goodson, English pianist, who will return to America for a three months' tour from January to March after an absence of seven years, is concluding her concert season in Europe. She was heard in London at Queen's Hall on Sept. 18, playing the Brahms D Minor Concerto under Sir Henry Wood, and on Oct. 21 she will give the Beethoven "Emperor" Concerto under Sir Hamilton Harty. She will tour Germany for six weeks. Her American tour will open with two concerts with the Minneapolis Symphony.



ROBERT HAVEN SCHAUFFLER

the distinguished musician, poet, and essayist, has written the one indispensable study of the life and work of the master of modern music.

BEETHOVEN THE MAN WHO FREED MUSIC

Here is the first book to completely encompass the universal genius of Beethoven, his life, his personality, his work. Mr. Schauffler, who is himself both a musician and a poet, has written a definitive and dramatic study of a colossal and very human genius.

"This study of Beethoven is sensitive, acute, and just; eloquent and tempered; deeply felt, and richly conveyed, yet light-wristed, flexible, unlaboured."

—Lawrence Gilman.

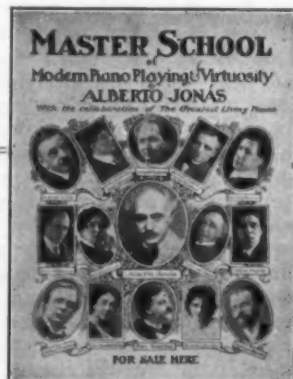
"A very human presentation of a fascinating life, and I have no doubt it will help many laymen as well as musicians to understand the composer."

—John Brakine.

Illustrated with many half-tones, manuscript facsimiles and more than two hundred and fifty musical examples.

2 Vols. \$10.00

DOUBLEDAY, DORAN



For 11c a day
study now with the most
famous pianists
in the
MASTER SCHOOL
of MODERN PIANO
PLAYING and
VIRTUOSITY
by ALBERTO JONÁS
WRITE TODAY
for descriptive circular and
SPECIAL SUBSCRIPTION
OFFER

CARL FISCHER, Inc.

Cooper Square
BostonNEW YORK
Chicago

GUNN SCHOOL OF MUSIC HAS LARGE REGISTRATION

New Faculty Members Named for Season—Pupils Appear in Concerts

CHICAGO, Oct. 1.—The Gunn School of Music has opened for the fall term with a larger registration than in any previous season. A large number of students registered for the complete course leading to a degree.

New members of the faculty are Nina Mesirov Minchin, Chicago pianist; Ruth Breyspraak, violinist, exponent of the methods of Marteau and Kneisel; Arnold Isolany, tenor soloist with the St. Olaf choir; and Irl Hunsacker, tenor, assistant to and teacher of the methods of Frantz Proschowski. Herman Devries, vocal coach and critic, has joined the faculty of the Gunn School, and is occupied with his large class of artist students. Lee Pattison returns as member of the piano faculty.

Pupils of Glenn Dillard Gunn have recently been the recipients of numerous honors. Janet Gunn, his thirteen year old daughter and pupil, was soloist with the Chicago Symphony at one of the children's concerts at Ravinia, playing Mozart's B flat Concerto while Mr. Gunn led the orchestra. Grace Nelson, winner of the Moist and Co. prize of a Vose grand piano last spring, and winner in the piano division of the recent Schubert Memorial contest in New York, has been granted a recital appearance by the Students' Music League, to be held in Kimball Hall Oct. 17. Rae Bernstein, artist pupil of Mr. Gunn, is now studying in Vienna with Moriz Rosenthal as the recipient of the Rosa Raisa scholarship.

RETURN TO UNITED STATES

Artists Arrive from Foreign Ports for Winter Activities

Rosa Ponselle, soprano of the Metropolitan, arrived from Italy on the *Roma* on Oct. 7, after a holiday following her successful debut and succeeding appearances at Covent Garden in June. Josef Rosenstock, the new German conductor of the Metropolitan, and Emil Mlynarski, Polish composer and conductor, now engaged by the Curtis Institute and the Philadelphia Grand Opera Company, came on the *Rotterdam* on Sept. 21. Serge Koussevitzky, conductor of the Boston Symphony, and Giorgio Polacco, conductor of the Chicago Civic Opera Company, arrived on the *Ile de France* on Sept. 24.

On the *Bremen*, which docked Oct. 2, were Giulio Gatti-Casazza, general director of the Metropolitan; Arthur Bodanzky, former conductor of the Metropolitan, now giving his time exclusively to the Friends of Music, and Samuel Insull, president of the Chicago Civic Opera Company.

Dino Borgioli Sails for United States For Concert Tour

Dino Borgioli, tenor, who will make his first appearance in North America on Oct. 21, in the St. Denis Theater, Montreal, sailed from Genoa on the "Conte Grande" on Oct. 4. Shortly before leaving Italy, Mr. Borgioli sang at a concert in the Chigi Palace, Siena, in honor of the International Congress of Scientists, Benito Mussolini being in the audience. Following his appearance in Montreal, Mr. Borgioli will sing in San Francisco under the local management of Frank W. Healy on Oct. 27.

John Philip Sousa Recovers from Brief Illness

John Philip Sousa, who was seriously stricken with illness in Syracuse, N. Y., on Sept. 27, has recovered and on Sunday evening, Oct. 6, was able to conduct his first radio concert of the season on the General Motors hour. A few concert dates were cancelled during Commander Sousa's illness.

The noted bandmaster contracted a cold while on tour in Colorado, and to prevent complications which might have proved dangerous, he was ordered to bed by his physician for complete rest and quiet. His tour for the season will continue as originally scheduled.

Nyra Dorrance and Prince Obolensky to Sing in Carnegie Hall

Nyra Dorrance, soprano, and Prince Alexis Obolensky, bass, will give a joint recital in Carnegie Hall on the evening of Oct. 20.

Miss Dorrance, who has not given a New York recital for several years, sang three prima donna rôles with the Philadelphia Opera Company last season and has appeared with the Little Theatre Opera Company. She was also a prominent member of Geraldine Farrar's opera organization which toured the country in 1925. She is a graduate of Cornell University. Prince Obolensky comes from a noted Russian family of the old régime. After the revolution he cultivated his voice and made a world tour with Melba, also singing several leading rôles in the Australian Opera Company.

MANNES SCHOOL BEGINS FOURTEENTH SESSION

New Members Added to Faculty of Well Known School of Music—New Scholarships Awarded

The fourteenth season of the David Mannes Music School began Thursday, Oct. 3, with the largest enrollment in its history. New members of the staff are Mme. Adrienne Remenyi von Ende, on the vocal faculty; Ralph Wolfe, pianist, and Otilie Schillig, who comes as Mme. von Ende's assistant. This is the second year of the training course for music leadership in preparatory schools, a course introduced to meet the demands of private school principals.

For a second year, also, the chamber music series, which proved such an important part of the school's activities last season, continues; to be given this year by the Stradivarius Quartet, Wolfe Wolfensohn, Alfred Pochon, Nicholas Moldavan and Gerald Warburg, with Leopold Mannes again as lecturer.

There are two orchestras, the senior group led by Paul Stassevitch and the junior by Harold Berkley. Mr. Wolfensohn and Alix Young Maruchess have charge of smaller ensemble groups, and Mrs. Maruchess' student ensemble exchange, which introduces to each other all students prepared to undertake ensemble playing, continues again this year. The directors have awarded for this season three scholarships in composition with Leopold Mannes. The chorus, under George Newell, is open to instrumental as well as vocal students.

The faculty is as follows: Piano, Barbara Albiser, Howard Brockway, Warren Case, Marion Cassell, Urana Clarke, Clary de Vreux, Mary Flanner, Julia Fox, Anna Goedhart, Pearl Ideler, Dor-

othy Jago, Ruth Johnson, Sam Lam-berson, Netty Nadier-Monk, Janet Ramsay, Simeon Rumschisky, Rose Schenk, Frank Sheridan, Esther Streicher, Olga de Stroumillo, Newton Seift, Ralph Wolf; violin, Harold Berkley, Scipione Guidi, Suzanne Gussow, Simon Hero, Edwin Ideler, Alix Young Maruchess, Elizabeth Searle, Paul Stassevitch; Wolfe Wolfensohn, David Mannes; cello, Edith Otis, Lieff Rosanoff; singing, Frank Bibb, Adrienne von Ende, Otilie Schillig; theory, Leopold Mannes, Newton Swift; solfège, Anne Marie Soffray, Urana Clarke, Mary Flanner, Julia Fox, Olga de Stroumillo; little children's class, Muriel Bradford; teachers' training class, Anna Goedhart, George Newell; diction, James Sorber.

San Francisco Thrills as Opera Season Opens Before Vast Audience

(Continued from page 10)

Schipa and Mario gave their best in "Martha," both artists singing to better advantage than in their previous appearances. It was the first time that Schipa has disclosed the full beauty of his voice. His "M'appari" was exquisitely sung and brought him a well merited ovation. Mario's singing of "The Last Rose of Summer" (entirely in English, by the way) was the other triumph of the evening. Nothing else sufficiently stirred the audience to throw off its lethargy and bestow more than lukewarm applause upon the production as a whole. It merited a better reception.

DeLuca as Plunkett earned a generous share of the honors. Lenore Ivey sang *Nancy* to good advantage in the ensembles but proved too inexperienced to hold her own with the stellar members of the cast. The chorus work was thoroughly creditable. Karl Riedel conducted in a nonchalant, yet facile and definite manner, but it was an off-night for the orchestra. It was too loud most of the time, and the winds were off key frequently. The performance was only of average merit.

"Aida," "Don Pasquale," "Faust," and "Manon" completed the season, after which the entire company and Nathan Abas, concertmaster of the orchestra, departed for Los Angeles, opening the season there on Oct. 1 with "Aida."

Of all the factors that have contributed toward making this the banner season of the San Francisco Opera Company, probably the outstanding one is the chorus. Instead of separate choruses in San Francisco and Los Angeles, each organized on a somewhat impermanent basis, Mr. Merola has selected the twenty best voices in each city and has brought them together, paying the singers a fee sufficient to retain their services upon a permanent basis.

Antonio Dell'Orefice has trained them excellently, and the guest stars as well as the audiences have been happily surprised by the results obtained. The voices are young and fresh and the singers have proved apt pupils in choral and stage deportment. They sing and act with assurance that is little short of astonishing. The development of the San Francisco and Los Angeles Opera Companies to their present point of merit is the result of the vision, genius, and persistence of Gaetano Merola. To him California owes a tremendous debt of gratitude. His achievement is little short of colossal.

MARJORY M. FISHER.

PRINCETON RECITAL COURSE

Chamber Music Concert to Open University Series

PRINCETON, N. J., Oct. 3.—The University Chamber Music Series will open here on Nov. 19 with the Aguilar Lute Quartet, a Spanish organization, in recital. Other performances in this series will be the Kedroff Quartet of Russian singers, Jan. 9, and Guy Maier and Lee Pattison, Feb. 27. The London String Quartet will appear on April 10.

The University Concert Series in Alexander Hall will open on Dec. 13 with the Detroit Symphony Orchestra. Mischa Elman will play on Feb. 13, and the last of the series will be Sigrid Onegin's recital on March 27.

Marie Morissey Entertains in Honor of Mr. and Mrs. Dudley Buck

CHICAGO, Oct. 1.—Marie Morissey, contralto, entertained at her home on Sept. 22, in honor of Mr. and Mrs. Dudley Buck. Mr. Buck, who has recently come to Chicago to become a member of the faculty of the Columbia School of Music, has been the teacher of many artists of prominence in the operatic and concert field. A short musical program was given by Helen Protheroe, soprano, with her father, Daniel Protheroe, at the piano, and Leslie Arnold, baritone, accompanied by Robert MacDonald. Mr. Arnold will act as Mr. Buck's assistant in his classes. Among the 700 guests who attended the reception were many persons prominent in the musical and social world.

Unreached Audiences Cause Musical Woes of U. S., Says Erskine

(Continued from page 11)

'music field is glutted.' It isn't. Whatever glut has resulted, is due only to the conventional determination to perform nowhere except in 'the proper places.' Women's clubs give such splendid opportunities to traveling readers and lecturers, that I've often wondered why they do not interest themselves more in securing musical entertainment. Their club programs would be assured worthy, novel, and thoroughly pleasant entertainment.

"Perhaps, too, if young artists would be content to grow into maturity away from the beaten paths of public glory, they would come to depend more on their own individual tastes and aptitudes in program-making, and to get away from the 'conventional' program that, for no sound musical reason, each performer feels he must give in New York. You saw the furore Harold Samuel created with his Bach programs. Here the music, certainly, was conventional enough, but as far as program-making was concerned, his offering was absolutely untrammelled.

"And modern music? Thank goodness, there always will be 'new music,' until the art is dead. Of course, no one can guarantee and no one can expect that all the music written today can be good or permanent. But for my own part, I'm immensely encouraged by the interest shown in music both by composers and critically minded discussionists. That's the main thing—that interest doesn't flag. Beyond that, I'm perfectly satisfied for the dust to settle before giving out any final statements as to what is and what is not 'good.' In the meantime, I'd say to young composers—'Write anything you sincerely feel, and lots of it!'"

Sifting Through the Better Records

BY THE DISC RIMINATOR

ONE of the most interesting things that has happened in the phonograph world in a long time is the announcement of the making of needle records by the Edison company; records that can be played on all sorts and conditions of machines. Since phonographs became an almost necessary adjunct to any happy home, it has been a matter of regret that the many excellent records released by the Edison company were playable only on their own machines.

Now, all that has been altered, and the laboratories which gave birth to the whole art of phonographic sound are now putting out records which are not only universally playable but are of extraordinary clarity. The discs are issued in ten and twelve-inch sizes and the types of music are distinguishable by their labels, black for the standard popular and favorite recordings and gold for the classical and operatic ones.

The releases received so far from the Edison Company, include unusually faithful reproductions on one disc of "Celeste Aida" and "M'Appari" from "Martha" sung by Giovanni Martinelli of the Metropolitan. Mr. Martinelli differentiates his style very carefully between these two numbers, the "Aida" being, perhaps, the better of the two.

Excellent Edison Releases

Another of the gold label records is the complete Prologue to "Pagliacci" sung by Mario Basiola, also of the Metropolitan. The cuts usually made in the orchestral part of this number are omitted, that is, the piece is given complete on the two sides. It is a musicianly and well balanced rendition if not especially a distinguished one.

Moriz Rosenthal contributes three Chopin Preludes and two Etudes on two sides of one disc. The former are the Preludes Nos. 6, 7 and 11, in B Minor, A and B respectively, the latter are the Etude Nouvelle in A Flat and that in C Op. 10, No. 1. The reproduction of these five numbers is more satisfactory in rapid passages than in the cantabile ones. In all of them, however, piano students will find much of interest in the artist's phrasing and general interpretation.

Two sides played by Albert Spalding, the Dvorak Humoreske, and the arrangement of Schubert's "Hark! Hark! the Lark" reproduce Mr. Spalding's fine tone very beautifully. The Schu-

bert number is especially good. Andre Benoist's accompaniments are discreet.

Two songs recorded by Elizabeth Lennox, contralto, are particularly grateful. Miss Lennox's voice records very beautifully and her enunciation is crisp and clear. The two numbers are Carrie Jacobs Bond's "A Perfect Day" and "Just a-Wearyin' for You," the latter being the better. The orchestral accompaniment to both is excellent.

Violin and Voice Records

Two violin numbers of remarkable clarity in the black seal series are the Hymn to the Sun from "Coq d'Or" and the Song of the Indian Merchant, usually called "The Song of India" from Rimsky-Korsakoff's "Sadko" which the Metropolitan will produce this season. Arkadie Birkenholz plays both with Herman Neuman at the piano. Theodore Webb, baritone, sings Bohm's "Calm as the Night" with fervor, using a translation that is unfamiliar and less good than the well-known one. On the other side of the same disc, Mr. Webb is heard in Cowles' "Forgotten." A stylistic point that is somewhat detrimental to these recordings as well as to the otherwise beautiful ones of Miss Lennox, is the adding on of an extra vowel sound after palatal and dental consonants. Thus, "love" becomes "love-a" and "end" becomes "end-a." Happening in all four songs, the question arises as to whether this is not a suggestion made in the studio to obtain greater clarity of enunciation. It is a not uncommon fault among singers, though a quite unnecessary one.

Sousa's "Stars and Stripes" played by the Goldman Band, and the leader's "Third Alarm" March, bring the Edison records to a rousing close. Using a loud needle on this last, it is almost impossible to realize from the next room that a real live band is not playing out in the street.

Two Fine Concertos

The Columbia Masterworks Series, Nos. 111, 114 and 113, are Mozart's G Major Concerto played by Erno von Dohnanyi and the Budapest Philharmonic, conductor unnamed; the Schumann A Minor Piano Concerto with Fanny Davies as soloist and the Royal Philharmonic Orchestra conducted by Ernest Ansermet, and Dukas's suite

taken from his ballet, "La Péri" played by the Paris Conservatory Orchestra conducted by Philippe Gaubert.

The Mozart is a bit of pure delight, for not only is the work itself one of highest charm but both the soloist and orchestra in the present record, are at their best with magnificent results. Even persons not schooled in music cannot fail to have much joy in this set of four double records.

If the Schumann Concerto is less satisfactory, the fault is in the piece and not the rendition. This work, whose principal theme is not unfamiliar to opera-goers who have listened to Beethoven's "Fidelio" and Wagner's "Flying Dutchman," is best in its first superb movement, surely one of the finest in any concerto. Miss (or Mme.?) Davies plays it well and once in her stride, packs her climaxes well and with fine result. The orchestral part is also good. There are four double twelve-inch records.

Mme. Rethberg Sings

The Brunswick's gold seal releases include the Beethoven Piano Sonata in A Flat Major Op. 110, played by Edward Goll on two double twelve-inch discs. "A Perfect Day" of Carrie Jacobs Bond and Metcalf's "Absent" on one disc sung admirably by Mario Chamlee with male trio and orchestra; Lassen's "It Was a Dream" and Cadman's "A Moonlight Song" both sung by Elisabeth Rethberg with orchestra.

The Disc Riminitor knows sonatas which charm him more than this particular one of Beethoven and the present recording, it must be said, while musicianly and good from the mechanical point of view, is not a particularly thrilling experience. The Sonata itself has much in it which needs a more directly personal appeal than is possible through the phonograph.

Mr. Chamlee's singing of the two somewhat hackneyed songs is such as will probably warrant a wide popularity for the record. The accompanying voices and orchestra add much.

Mme. Rethberg's silvery voice is reproduced very beautifully in her two songs. It is difficult to say which is the better. One hoped for one of her impeccable pianissimo high notes at the climax of Mr. Cadman's charming little song, but was disappointed in this respect—only. Mme. Rethberg sings in clear, meticulous English save for a slight misapprehension in regard to the "e" in the definite article. This is a minor point, perhaps, and only makes one realize how beautiful the rest of the two records is.

The Stravinsky "Firebird"

A most beautiful set of records in the Masterworks series is that of Stravinsky's "Firebird" Suite, played by "a" symphony orchestra conducted by the composer, the identity of the performing body being undisclosed. Nothing that the Columbia firm has done recently in the series, can equal this. There are four double-side twelve-inch records. The only fault one can find is that the opening part, "The Enchanted Wood" is subdued almost to the point of being inaudible. The Rondo of the Princesses and the Berceuse are particularly lovely.

Percy Grainger has played the B Flat Minor Sonata Op. 35, of Chopin,

in the Columbia Masterworks, on five double records, the Sonata taking nine of these and the tenth being the B Minor Octave Study by the same composer. The breaks are not always well calculated in this set, but for the most part it is very satisfactory, having less of the bulgy tone quality than most piano recordings. There is no perceptible scratch of the needle on the disc in any of these Columbia sets, so that it is not necessary to close the lid of the instrument.

Victor Recordings

The Victor company sends us two albums of their Musical Masterpieces as well as a number of single discs. The former are the Haydn G Major Symphony known as the "Surprise," and the latter Rachmaninoff Second Piano Concerto. The symphony is played by the Boston Symphony under Koussevitzky and the concerto by the Philadelphia Orchestra under Stokowski with the composer at the piano.

The Haydn Symphony seems a naïve piece of music, and the second movement with the fortissimo chords which give the work its name recalls early piano lessons, most of us having cut our musical teeth on this pleasant melody in one form or another. It is agreeable and charming music, faithfully recorded and, of course, superbly played by Mr. Koussevitzky. It uses three double-side discs.

The Rachmaninoff Concerto takes a little while to get "settled in" so to speak, the beginning sounding a little confused. The second movement is of great beauty and the piano seems to have recorded better in this than in the first movement. The music has been somewhat chopped up in regard to beginning and ending of discs, which seems a pity, but the set as a whole is impressive and very beautiful, giving an opportunity to become familiar at leisure with this somewhat esoteric composition. The Disc Riminitor finds this set sounds best with a loud needle.

Operatic Aria by Martinelli

Giovanni Martinelli, with the chorus and orchestra of the Metropolitan has made an interesting double-faced record of passages in the first act of Saint-Saëns' "Samson et Dalila." Beginning with the chorus "Quoi! Veux-tu Donc?" and Samson's solo, "Arretez, O mes Freres!" the two run on, practically, with only a short cut in the score which includes the scene with Abimelech. The wisdom of Mr. Martinelli's singing of the four consecutive B Flats at the end of this first passage, instead of following the composer's notation, is open to question. His voice, however, is ringing and Mr. Setti has kept his always magnificent chorus in due submission save where it is the main issue.

Richard Crooks, tenor, sings Lohengrin's Narrative and the Prize Song from "Meistersinger" on a double-faced record. With so many other recordings of these two numbers, one wonders why they were chosen. Mr. Crooks' voice reproduces well and if his German is not yet altogether that of the Rhine and the Elbe, there are not many native German tenors who can sing these numbers as fluently.

IMPORTED RECORDS

The Gramophone Shop's Encyclopedia of the World's Best Recorded Music is now available. Call or write for this wonder



book of records listing thousands of compositions covering musical history from the earliest Florentines up to the present day ultra-moderns. Electrical recordings made by the foremost musical organizations and artists of Europe and America make this unique 214

page catalogue, representing our immense stock, the most amazing gramophone record anthology in the world. Price 25c. postpaid.

THE GRAMOPHONE SHOP

47 East 47th Street, New York City.

Wickersham 6751

MUSICAL AMERICA'S OPEN FORUM

New York String Quartet and Franz Kneisel

To the Editor of MUSICAL AMERICA:

Thank you for the article about the New York String Quartet. Your writer has said that Franz Kneisel was one of the founders of the Quartet. This is erroneous. Mr. Kneisel was not one of the founders, but the Quartet is greatly indebted to him for his kindly advice and coaching. He was like a father to us and we carried most of our troublesome problems to him, both musical and business, to which he always lent a friendly ear and gave us the help we needed.

JAROSLAV SISKOVSKY

For the New York String Quartet
Shelburne, Vt.
Sept. 24, 1929

Great American Musicians

To the Editor of MUSICAL AMERICA:

May I not name the twenty greatest American musicians as I see them, and in the order of their greatness?

Vocalists: Louise Homer, Rosa Ponselle, Reinald Werrenrath, Richard Crooks, Lawrence Tibbett.

Instrumentalists: Albert Spalding, Harold Bauer, Olga Samaroff, Percy Grainger and Ernest Schelling.

Composers: John Alden Carpenter, Sidney Homer, John Philip Sousa, Walter Damrosch and Harry T. Burleigh.

Conductors: Walter Damrosch, Henry Hadley, Edwin Franko Goldman, John Philip Sousa and Ernest Schelling.

I think Mme. Homer deserves first place for many reasons—because of her wonderful voice, art, personality and her beautiful private life. This great artist and woman is my favorite of all artists and I do not think too many honors can be bestowed on her. What a superlative representative to the whole world of American artists!

THEODORE T. CAVANAUGH

East Rutherford, N. J.
Oct. 1, 1929

Back to Perfection

Dear MUSICAL AMERICA:

It is a joy to see MUSICAL AMERICA returning to us as it was edited by the eminent John C. Freund; and if the new editor, A. Walter Kramer, brings it to the perfection that is his as a composer of exquisite songs, an ideal musical magazine will be for the world.

Sincerely yours,

JEAN DREW FREEMAN.

Sept. 27, 1929

Sioux City, Iowa.

A Real Pleasure

Dear MUSICAL AMERICA:

What a relief to find MUSICAL AMERICA back in its old style. It is a real pleasure to be able to read news as we used to do. Success to you.

Very truly,

HUGH C. PRICE.

La Salle, Ill., Sept. 24, 1929.

Happy Return of Paper

Dear MUSICAL AMERICA:

I want to congratulate you upon the happy return of the paper to its former management and hope it may continue in its old successful career. With best wishes for all the success possible,

Yours very sincerely,

HELEN K. GILBERT

(MRS. HENRY F. GILBERT.)

Sept. 26, 1929

Cambridge, Mass.

Lauds the Former Way

Dear MUSICAL AMERICA:

I am certainly most glad you have returned to your former way of issuing your magazine.

Most cordially yours,

ZELLA F. EASLEY.

Sept. 26, 1929.

Kansas City, Mo.

Welcomes Real Musical America

Dear MUSICAL AMERICA:

May I add my congratulations to the thousands that are reaching you? Musicians will welcome the real MUSICAL AMERICA once more and certainly we are glad to see the names of the old friends who have been absent during the last two years. Best wishes for a successful year.

Cordially,

ETHEL GLENN HIER.

Sept. 25, 1929

New York.

Appreciates Old Features

Dear MUSICAL AMERICA:

As a reader of MUSICAL AMERICA for many years past I wish to tell you of how delighted I was to find the August, 1929, issue a return to the former make-up of the magazine. It certainly was a real pleasure in going through the news-filled pages to find again "Mephisto's Musings", Personalities, the Question Box and other features. Assuring you of my continued best wishes, I am,

Very truly yours,

J. W. C. HESSER.

Sept. 10, 1929

Nichols, Iowa

MUSICIANS' DIRECTORY

Perry Averill

BARITONE

TEACHER OF SINGING

Studio: 210 East 68th Street, New York

Telephone: Rhineland 4732

Harriot Eudora Barrows

TEACHER OF SINGING

37 Commonwealth Ave., BOSTON

Arthur Baecht

VIOLINIST

CONCERTS RECITALS INSTRUCTION

Metropolitan Opera House Studios

Studio 45 Tel. Penn. 2634

1425 Broadway, New York City

E. Beaufort-Godwin

Will open October 15th

A SCHOOL OF MUSICIANSHIP

for SINGERS AND ACCOMPANISTS

also A CLEARING HOUSE FOR SONGS

164 E. 61st Street Tel. Regent 3483

Susan S. Boice TEACHER OF THE

ART OF SINGING

Steinway Hall, Studio 717, New York

Residence Telephone: Plaza 7938

Studio: Circle 0187

William S. Brady

TEACHER

OF SINGING

Studio: 137 West 86th Street, New York

Telephone: Schuyler 3580

Buccini

SCHOOL OF LANGUAGES

Est. 1909

3 Columbus Circle, New York
Courses of 25, 50 and 100 conversational class
lessons in Italian, French, Spanish and German
starting semi-monthly. Junior class, 3 months \$25.
EXCELLENT DICTION TO SINGERS BY Miss
Buccini and her native French, Spanish, German,
Russian assistants.

Ernest Carter

COMPOSER—CONDUCTOR

Address: 115 East 69th Street, New York

Telephone: 8623 Rhineland

V. Colombati

VOICE PLACEMENT

COACHING

Teacher of Josephine Lucchese

Studio: 44 West 86th Street, New York

Phone: Susquehanna 1980

John Warren Erb

CONDUCTOR—COACH—ACCOMPANIST

Studio 171 West 71st Street, New York

Telephone: Trafalgar 3110

Vincent V. Hubbard

Teacher of Singing

Successor to Arthur J. Hubbard (Retired)

First assistant Dr. George L. Dwyer

246 Huntington Avenue, Boston, Mass.

Helen Allen Hunt

CONTRALTO

TEACHER OF SINGING

543 Boylston Street Boston, Mass.

Mrs. J. Harrison Irvine

Coach—Accompanist

Voice—Piano

1013 Carnegie Hall, New York Circle 1350

Isidore Luckstone

TEACHER

OF SINGING

260 West 72nd Street - - New York

Telephone: Trafalgar 4119

Charles Maduro

COMPOSER

Music Published by

G. Schirmer, Inc.; O. Flasher Music Co.; Carl

Fischer, Inc.; Recordings by Victor, Columbia,

Ampico, Brunswick, Duo-Art.

200 W. 58th St., New York Tel. Circle 4812

200 W. 58th St., New York

Tel. Circle 4812

200 W. 58th St., New York

Tel. Circle 4812

Tel. Circle 4812

Tel. Circle 4812

Tel. Circle 4812

Tel. Circle 4812

Tel. Circle 4812

Tel. Circle 4812

Tel. Circle 4812

Tel. Circle 4812

Tel. Circle 4812

Tel. Circle 4812

Tel. Circle 4812

Homer Mowe

VOICE TRAINING

166 West 72nd Street, New York

Telephone: Endicott 2165

Wallingford Riegger, Mus. Doc.

COMPOSER—TEACHER

Harmony—Counterpoint—Composition

Studio: 223 W. 13th St., New York—

Tel. Watkins 9363.

Carl M. Roeder

TEACHER

OF PIANO

Technique, Interpretation, Normal Training

Studios: 603-604 Carnegie Hall, New York

Phone: Circle 1350

Residence Phone: Wadsworth 0041

Harry Reginald Spier

TEACHER OF SINGING

117 West 86th Street Phone: Schuyler 0572

Residence Phone: Trafalgar 8136

Charles Gilbert Spross

PIANIST AND COMPOSER

Address: Poughkeepsie, N. Y.

Telephone: 584 Poughkeepsie

Frederick Schlieder

Science and Art Blended in Creative Ex-

pression—Author of "Lyric Composi-

tion Through Improvisation"

The Olcott, 27 West 72 St., New York, N.Y.

Charles Tamme

TEACHER OF SINGING

Studio: 2231 Broadway, New York

Telephone: Trafalgar 3614

Theo. Van Yorx

TENOR

Special attention to the speaking and singing

voice in its relation to the Moving Picture art.

Studios: 4 West 40th Street, New York

Tel. Pennsylvania 4792 (or Sus. 4500)

Claude Warford

TEACHER OF SINGING

4 West 40th Street, New York

'Phone: Penn. 4897

Arthur Warwick

PIANIST—TEACHER

Director of Piano—

Horace Mann School for Boys

113 West 57th St., N. Y.

Tel. Circle 4780

Walter S. Young

TEACHER OF SINGING

20 East 56th Street, New York

'Phone: Wickersham 4915

CHICAGO

J. Lewis Browne

Director of Music

CHICAGO PUBLIC SCHOOLS

Emma Cannam

SOPRANO

CONCERT RECITAL ORATORIO Chicago
625 Orchestra Bldg.

Francesco Daddi

Specialist in Voice Placing—Rudimentary Training
for Beginners—Coaching for Opera and Recitals
720 Fine Arts Bldg., Chicago, Ill. Harrison 5755

Lucie Westen

SOPRANO

(formerly of) CHICAGO CIVIC OPERA

Address a/s Musical America

122 South Michigan Ave., Chicago

Music an Inspirational Factor in Life at U. S. Naval Academy

(Continued from page 23)

the impressive features about this singing is that the choir is stationed in the dark and some distance from the Regiment, and as the boys finish singing the carols, the choir takes them up, producing a beautiful "a cappella" effect in the literal sense of the term.

An Accomplished Director

The guiding hand and technical advisor of all of these musical organizations is J. W. Crosley, organist and musical director of the Naval Academy. He is a concert organist, a pianist, an orchestral conductor, a choral conductor and a composer of ability, having written a light opera, a number of piano and organ pieces and about twenty-five secular songs. His versatility makes it possible for him to advise and direct all branches of the work. Through the Alma Mater song, "Navy Blue and Gold," for which Mr. Crosley wrote the music, his influence is world wide. In the words of Webster, this song, sung by the boys in our Navy, "following the sun and keeping company with the hours, circles the earth daily with one continuous and unbroken strain."

The chapel choir numbers from ninety to 110 men. It is the one organization at the Academy which is under the sole direction of Mr. Crosley. He selects the voices with great care from the four classes, but to become a member each must measure up to a high standard as to sight reading, range of voice and voice quality. The best work of the year is done during the Lenten season. Mr. Crosley gives organ recitals every Sunday during Lent, assisted by vocal soloists, violinists and cellists, who are members of the choir. There is always a large attendance at these recitals, showing the genuine enjoyment the midshipmen derive from them. On Palm Sunday last year the

choir gave Dubois' "The Seven Last Words," arranged for male voices only.

Memorials to Naval Heroes

The dome of the Academy chapel stands out prominently above all the other buildings. In it are being collected memorials and relics of those who have achieved great names and performed great deeds in the annals of the sea. In the crypt, in a tomb second in beauty to that of Napoleon only, rest the remains of America's first great naval hero, John Paul Jones. The stained-glass windows are singularly appropriate and beautiful and are memorials to great naval heroes, or are symbolical of the highest ideals of service and loyalty. One is a memorial to Rear-Admiral William T. Sampson, given by the officers of the Navy. Another is to Rear-Admiral David G. Farragut, presented by the graduates of the Naval Academy. The most striking of the chapel windows was designed by Chaplain Sydney K. Evans, U. S. N., present Chaplain of the Naval Academy. In bluish robes and faintly silhouetted against the sky is a figure of Christ pointing with one hand in benediction to the flag and with the other toward the young officer. This symbolically expresses "The Commission Invisible," or the high ideal for which the tangible commission stands, namely, Loyal Service to God and Country. The altar window represents Christ walking on the waves and it is fitting and beautiful beyond description. Every service at the Academy is closed with the singing of the first stanza of the hymn:

"Eternal Father, Strong to Save."

The sincere and spontaneous interest in music manifested by these busy boys is only another proof that, through it, men are brought closer together in the bonds of a common fellowship. It would be hard to imagine "A Life on the Ocean Wave" without music.

and Adelaide Fischer. Marion Armstrong gave a concert in Hartford Sept. 26. The Colonial Trio gave a recital at the American Women's Club Oct. 6. Isabelle Burnada has been engaged for two appearances with the Toronto symphony in November. Louise MacPherson and Claire Ross, who have been successful in the two piano field, are also being booked.

Young Men's Symphony to Begin Twenty-eighth Season

The Young Men's Symphony Orchestra will begin its twenty-eighth season on Sunday morning, Oct. 13, at Yorkville Casino, where they will rehearse regularly for their coming concerts. This organization was founded and endowed by Alfred L. Seligman to afford young musicians an opportunity to prepare for the large orchestras of America. Paul Henneberg, conductor and musical director, continues in charge.

WMAQ IN NEW HOME

Chicago "Daily News" Radio Station Has Unique Quarters

CHICAGO, Oct. 1.—Several thousand visitors attended the opening of the new *Daily News* radio station WMAQ, on Sept. 17. An all-star program was offered in observance of the occasion, the musical feature being the personal appearance of Albert Spalding, American violinist.

The new headquarters of WMAQ comprise one large and two small studios. The main studio is forty by forty-six feet and twenty-two feet high. The room has twenty-one microphone outlets, six of which are ceiling microphones, which may be raised or lowered as the requirements of the pickup dictate. The installation is unique so far as broadcasting studios are concerned.

WMAQ is under the direction of Judith Cary Waller, one of the few women in America to hold this rank. She is a pioneer in the radio field, having been with WMAQ since 1922. Hazel Huntley is program director, and Walter R. Lindsay the chief engineer.

Date of Lent Recital Changed

Announced to appear in her annual New York recital at the Town Hall on Oct. 18, Sylvia Lent has postponed her violin recital in that auditorium until Thursday evening, Oct. 31. The change was necessitated on account of conflicting applications for the artist's services.

Pinnera on Reading Course

Gina Pinnera will appear on Oct. 17 in Reading, Pa., for the opening attraction on the All-Star Artists Course. This additional early fall concert for the soprano comes between her appearance at the Worcester, Mass., Festival, where she was re-engaged after last season, and her recital in Youngstown, Ohio. Later in the month, among other engagements, Miss Pinnera will appear as soloist with the Minneapolis Symphony in St. Paul and Minneapolis.

Philadelphia Recital for Jones

Allan Jones has been engaged for a joint recital with Nelson Eddy, baritone, in Philadelphia, Dec. 19. This appearance for the popular tenor will follow recitals in Webster, Mass., State College, Pa., Hudson, N. Y., and Hartford, Conn.

NEW CONSULTATION CLASS

National Bureau for Advancement of Music to Aid Piano Teachers

In response to a large number of requests, the National Bureau for the Advancement of Music has established a personal consultation service with regard to group piano instruction at its headquarters, 45 West Forty-fifth Street, New York. The service, which will be free of charge, will be conducted by Ella H. Mason who has been doing valuable work in Rochester, N. Y., as teacher of thirty school piano classes in that city.

Miss Mason after studying the piano in Boston with Hans Ebell, attended the Eastman School of Music and there received the degree of Bachelor of Music. She has also studied group piano methods at Teachers' College, Columbia University, and devoted nine years to piano class teaching in the Rochester public schools. For two summers she had charge of the demonstration work in class teaching at Rutgers University and has conducted teachers' institutes in Toronto and Montreal. During the past summer she has been giving a teachers' course in class methods at the University of Rochester summer school.

Ann Arbor Music School Becomes Department of University of Michigan

(Continued from page 15)

has placed the University School of Music on its list of approved schools, and each year several recipients of scholarships granted by the Foundation are enrolled in this institution.

The Edward G. Hegeler Scholarship amounting to \$100 a year is available and may be awarded to such student of the University School of Music of the University of Michigan as the committee in charge may select. The committee consists of the president of the University and the president and musical director of the school.

The administrative officers and faculty are as follows: Charles A. Sink, A.B., M.Ed., president; Earl V. Moore, A.M., musical director; Albert A. Stanley, A.M., musical director, professor and musical director emeritus of music; Byrl Fox Bacher, B.M., adviser of women.

Professors of the institution are as follows: Palmer Christian, professor of organ, and University organist; Theodore Harrison, professor of voice, and director of glee club; Albert Lockwood, professor of piano; Samuel P. Lockwood, A.M., professor of violin; Joseph E. Maddy, professor public school music; Guy Maier, professor of piano; David E. Mattern, A.B., professor of public school music; Hanns Pick, master diploma, Budapest, professor of cello. Assistant professors are: James Hamilton, voice; Juva Higbee, B.M., public school music; Maud Okkelberg, piano; Mabel Ross Rhead, piano; Otto Jacob Stahl, A.B., theory; Anthony J. Whitmore, violin. There are also thirteen instructors and eight teaching and administrative assistants.

It is easily seen, therefore, that the University School of Music with its related activities wields an influence the importance of which cannot be overestimated. Mr. Sink maintains a constant supervision of the School of Music and to his untiring zeal its efficiency is largely due.

Prof. Roller Engaged as Scenic Artist in Philadelphia

PHILADELPHIA, Oct. 1.—Mrs. Mary Louise Curtis Bok announces that Professor Alfred Roller, celebrated Viennese artist, has been engaged to design new scenery for the Philadelphia Grand Opera Company. In 1909 Professor Roller designed the scenery for "Fidelio" for the Metropolitan Opera Company in New York; in 1910, the first performance of "Rosenkavalier" for the Dresden Opera; the Festival Plays in Munich in 1911, and for the Salzburg Festivals from 1922 to 1928. His most recent work was "Turandot," produced in Vienna last year. During Professor Roller's career, he has designed settings for more than 200 operas and dramas.

Frieda Peycke Fills Many Dates

Frieda Reycke, California's composer-interpreter, whose illustrative musical settings to American poems and stories are well known, opened her season at Western Springs, Ill., for the Women's Club on Sept. 7. She will also appear before the Lake View Women's Club of Chicago, the Oak Park Women's Club, the Drama Club of Evanston, Ill., the West End Club of Austin, Ill., and the Women's Club of Gary, Ind. Two programs in St. Louis, and appearances in Wichita, Kansas City and Houston.

Lawrence Strauss to Make Debut

Lawrence Strauss, tenor, from San Francisco, who has studied abroad under Jean de Reske and in this country, has appeared extensively throughout the West, will make his New York debut on Thursday evening, Oct. 17 at the Town Hall. Mr. Strauss will be assisted by Madeleine Marshall at the piano.

Busy Season for Grace Divine

After a vacation at East Lamoine, Maine, Grace Divine, mezzo-soprano, has returned to New York to begin her second season as a member of the Metropolitan Opera. She will also be busy with a number of recitals in the East. She has been engaged as soloist with the Springfield, Mass., Symphony on Nov. 5, and for the Harlem Philharmonic Association in the Hotel Astor on Dec. 19. Miss Divine will give her New York recital on Sunday afternoon, Oct. 13, in the Town Hall, assisted by Evelyn Smith, pianist, and Charlotte Mathewson Lockwood, organist.

Betty Tillotson Arrest Bookings

Among the artists of the Betty Tillotson bureau who have returned from vacation are: Marion Armstrong, soprano; Ellery Allen, who specializes in costume recitals; Frederick Baer, baritone; Margeret Nikloric, pianist,

IN THE STUDIOS

La-Forge-Berúmen Studios

Harrington van Hoesen, baritone pupil of Frank La Forge, was heard in joint recital with Mme. Luella Melius on Sunday, Sept. 1, at Buzzard's Bay, Mass. The regular weekly radio program over station WJZ was given on Aug. 30 by Angelo Gilberti, soprano, Ernesto Berúmen, pianist, and Bertha Hagen, accompanist. Mr. Berúmen was heard in several Spanish compositions.

Katherine Philbrick, pianist, pupil of Ernesto Berúmen, appeared in recital recently at Wesley Hall, Port Huron, Mich., scoring a success with a program consisting chiefly of modern Spanish and French works, which the young artist has specialized in the past two years. Miss Philbrick will appear in four private concerts in New York City during the coming season. She will resume her studies with Mr. Berúmen in New York in October.

Weekly La Forge-Berúmen Musicales over WJZ have brought forward Milford Jackson, baritone; Phil Evans and Veronica Ragaini, pianists; Laura La Forge, soprano; Elizabeth Andres, contralto; Templeton Moore, tenor; Sybil Hamlin and Pearl Kendrick, pianists; Angela Gilberti, soprano, and Bertha Hagen, accompanist.

Estelle Liebling Studios

Beatrice Belkin, coloratura soprano, was the featured singer during the show at the Roxy Theatre, the week of Sept. 1, and again during the week of Sept. 15. Miss Belkin has also been singing every Sunday for the National Broadcasting Co. on "My Ladies Musicians" hour. Marion Marschante, soprano, has signed a three-year contract with the Shuberts for prima-donna rôles. Lucy Monroe, soprano, has taken over one of the most important rôles in "The Little Show." Lucille Banner, coloratura soprano, has been engaged by the Theatre Guild for the road company of "Volpone." Twenty Liebling singers were engaged to sing at the La Guardia rally in the Town Hall on Sept. 20. Celia Branz, contralto, was re-engaged as soloist for the Fada Hour on Sept. 24. Four Liebling singers, Dorothy Githens, Ethel Louise Wright, Beatrice Belkin and Emily Woolley, were heard over the air on the Roxy program of Sept. 16. Ethel Louise Wright was the soloist at the Roxy Theatre during the week of Sept. 22. Five Liebling singers have been engaged for the de Feo Opera Co., which opens its season on Nov. 15. Dorothy Miller and Celia Branz are to sing the title rôles in "Hänsel and Gretel"; Eleanor Birsh is to sing the *Witch* and Koren Estelle will sing the *Dew Fairy* and the *Sand Man* in the same production. Dorothy Githens is booked for *Tosca*, and Mimi in "La Bohème," and Karen Estelle will sing *Siebel*, *Musetta* and *Stefano*.

Yon Music Studios

Constantine Yon, vocal teacher and pianist, returned from Italy on Sept. 30, having spent the summer in the Villa Yon, Settimo Vittone. He will continue his work as organist and choirmaster at St. Vincent Ferrer's Church, and as teacher of piano and singing at the College and Academy of Mount Saint Vincent-on-the-Hudson. Only two days a week will be available for private lessons at the Yon Music Studios, 852 Carnegie Hall, beginning Oct. 1.

Pietro Yon, concert organist and composer, organist and musical director of St. Patrick's Cathedral, who spent the summer in New York, will also begin teaching at the Yon Music Studios on the same date.

Fred Patton to Teach

Fred Patton, noted baritone, announces that he will accept a limited number of pupils for instruction on Monday and Thursday afternoons at his studio, 522 Steinway Hall. He will prepare students for opera, concert, oratorio and church singing and radio. Mr. Patton's concert and opera season this year includes many appearances at the Metropolitan Opera and numerous festival and recital engagements.

Malkin Conservatory Moves

The Malkin Conservatory of Music is now occupying new and more spacious quarters at 316 Riverside Drive. Student and faculty recitals will be given weekly. Eleonora de Cisneros has been engaged as a member of the vocal faculty. The three members of the Malkin Trio and Mme. Richenwald will teach daily.

Schmitz at Montreal University

E. Robert Schmitz has organized the piano department of the "Institut Pedagogique," affiliated with Montreal University, where Marion Cassell, authorized representative of his method, will conduct studies this season. Mr. Schmitz held examinations for a large enrollment last month.

Harriet Foster Reopens Studio

Harriet Foster has reopened her vocal studio after a vacation spent in Nantucket and with members of her family in Cleveland and Akron. She gave a recital in Akron at the home of Mrs. Howard D. Herbert, singing numbers by Schubert, Brahms and an English group. Miss Foster also gave a recital at the Toledo Country Club, with Mr. Harder at the piano.

Mittell Student in London Concert

Walter Scott, violinist, who made his appearance with orchestra at Royal Hall, London, a year ago as a boy prodigy, returned for a concert recently, playing the Bruch G Minor Concerto, with Basil Cameron conducting. His appearance was enthusiastically received. Young Scott is a product of the Philip Mittell studio.

Buccini School Opens

The Buccini School of Languages has begun its twentieth season under the direction of Miss Buccini. Singers who have found gratifying results in this method of mastering foreign tongues and improving diction have enrolled in large numbers. Native teachers give instruction in Italian, French, German, Spanish and Russian; with a short term class for young students.

Mrs. J. Harrison-Irvine Returns

Mrs. J. Harrison-Irvine has returned from her manual summer tour of Europe, and has reopened her Carnegie Hall studios. With a large group of students she visited Germany, France, Spain, the Scandinavian countries and Russia. Mrs. Harrison-Irvine will coach singers for radio appearances, and conduct her classes of voice and piano.

Beauty Through Music Was Message of Late Mrs. Carre Louise Dunning

BY VIRGINIA RYAN

Child of Eastern Representatives of the Dunning System

THE thing that appealed to me first and pre-eminently in Mrs. Dunning's work was her attitude toward life and her work. She was acquainted with beauty in all its forms and brought it to all those she came in contact with in a tangible measure. The teaching and interpretation of music was to her a vital force in life. If rightly taught so that it becomes part of the thought of the individual, music

ideals so clearly and scientifically set forth in her system of piano study. She was tireless in teaching her classes. When the young recruits or the reviewing teachers would stop she kept on teaching with as much force and energy as if just starting the day's work afresh. Her physical well-being and dynamic personality knew no limits when imparting to others her well-thought ideas.

Success with Children

My object in taking the work with Mrs. Dunning was to be able to present the seemingly difficult subject of music to my own children. To my great delight and wonder I found that I could teach children what I had to learn in college and conservatory. My ten year old daughter could answer the same questions that I had on the final examination in a well-known music conservatory. The combination of ear-training, melody writing, transposition, analysis and a thorough knowledge of the composers paralleling the individual piano lessons and class theory work have laid a secure foundation for all Dunning children.

The whole idea back of the Dunning system grew out of Mrs. Dunning's experience in teaching adults after many years study with Leschetizky, Prentner and other world-famous teachers. Why not begin at the root of the trouble, she reasoned, and so she did. Her own sons furnished the laboratory where she tried and tested all the phases of her work. She wanted the best for them and gave to the world the best that she had.

Artists, teachers, pupils, friends all mourn her passing. Her work has in it the great things of art, its scope is not limited, for the important things are all there. No art can continue unless it is built from a foundation and it is the foundation laid in the Dunning work that is the cornerstone of its usefulness to piano teaching. I know that what I give to my pupils of Mrs. Dunning's percepts and ideals will be of permanent value to them in living their lives in the fullest sense.



Mrs. Carre Louise Dunning

subtly colors personality and in no small measure builds the character of the future man. Music is not a means for a class or piano pupils but a force that should benefit all those who are taught to know its message.

Mrs. Dunning's grasp of her subject was so inclusive that her pupils and co-workers always learned when she taught. No matter if the teacher reviewed the course many times she always found that she could gain something—many things—new in each review. She instilled an enthusiasm which created the highest standard of teaching. Never content with present developments or past attainments, she constantly imbued others with her

Richard McClanahan to Give Lectures

Richard McClanahan, pianist and teacher, representative of Tobias Matthai, will give a series of ten Tuesday evening lectures starting on Oct. 15, in his Steinway Hall Studio. Mr. McClanahan's subject will be "The Fundamentals of Technique and Interpretation."

Arthur Baecht Reopens Studio

Arthur Baecht, violinist and teacher, has reopened his studio in the Metropolitan Opera House Building and is already at work with a large class of students. Mr. Baecht plans to give a public recital during the season.

Leon Sampaix Opens New Studios

Leon Sampaix, teacher of piano, has opened new studios in the Metropolitan Opera House Building where, apart from his usual teaching of those who plan to appear in concert and recital, he is making a specialty of classes for teachers and for radio artists.

Walter Charmbury Reopens Studio

Walter Charmbury, pianist, has returned to his home in South Orange after having spent a pleasant summer at Siasconset, Nantucket, with his wife and daughter. Mr. Charmbury is now busy in his studio in Steinway Hall, numbering among his pupils teachers in important institutions in America. He will start his concert season with a performance of Mozart's Coronation Concerto over Station WOR on Oct. 18.

Claude Warford Reopens Studio

Claude Warford has returned from Paris and resumed teaching at his New York studios at 4 West Fortieth Street. During the summer session in Paris Allen Jones and William Hains, tenors, sang leading rôles at the Deauville opera and were reengaged for next season.

Frederick Schlieder Resumes Teaching

Frederick Schlieder, after holding summer courses in Philadelphia, New York, Berkeley, Cal., and Denver, Col., has resumed teaching in New York